Digital Photo

Sigma's New Fast 24mm
Prime For Full Frame

TURN PASSION INTO PROFIT!

Find Your Niche
Define Your Style
Launch Your Studio

PLUS

Take Tasty Food Photos
Use The 6 P's Of Selling
Tell A Product's Story

Master The Modern Look
Of Wedding Photography

BE MORE

It's such a great feeling when you get that spark. Your heart and mind ignites and you spring into action. Just as you imagined, everything falls into place before your lens. Then *click*, you capture that moment forever.

So how do you sustain that for the rest of the year? What about an entire career? How do you stay inspired and keep it all fresh while developing your business? As a professional photographer, these questions are important to your work, your happiness and your sanity!

▶▶▶▶ **PPA's Business Consultations pair you with an experienced photography/business coach and a staff accountant.**

Professional Photographers of America (PPA) is a nonprofit association that serves more than 27,000 photographers. Ran by photographers, for photographers, it provides the education and inspiration photographers seek to thrive as professionals because it understands how challenging it can be to nurture your creativity over the years.

One of the biggest hurdles to running a successful photography business is getting a handle on the mechanics and fundamentals of the business itself. PPA's two-day Business Basics workshop is ideal for photographers getting started professionally. It **gives you the basic tools to create a sustainable, profitable photography business.** For more established studios, there's a three-day Business Breakthroughs workshop, held once a year at Imaging USA, that connects you with a CPA and helps you build a financial plan to meet your goals for growth.

For even more personalized support, PPA's Business Consultations pair you with an experienced photography/ business coach and a staff accountant to dive even deeper into your business. This tandem will help you fine-tune your numbers, create sound sales and session projections, develop an expense budget and provide you with sales and marketing support.

One of the challenges all professional photographers face is growing their client bases. Is that one of yours? Because word of mouth advertising and a great website are important, but so is setting yourself apart from the competition. One way to do this is to achieve recognition for the areas in which you excel. PPA offers three photography degrees that distinguish you as an accomplished photographer.

- The Photographic Craftsman degree is awarded to those who, in addition to their image making, make significant contributions to the field of photography through speaking, writing and mentoring.

- PPA's Master of Photography degree is bestowed upon photographers who demonstrate superior photographic skills in PPA's International Photographic Competition, advanced education and service to the industry.

- The Master Artist degree denotes exceptional skill with computer-applied techniques as demonstrated through the Artist Exhibition category of PPA's International Photographic Competition.

Whichever your specialty—traditional techniques, new technologies or teaching and mentoring others—getting an official photography degree from PPA will give you the recognition you deserve, while putting you a step above your competition.

There's so much more! See how PPA helps photographers be more at PPA.com.

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THE 6TH ANNUAL

GREAT OUTDOORS

PHOTO CONTEST

Steven Castro—2014 First Place Winner

David Halgrimson
2014 Second Place Winner

Frank Ruggles
Honorable Mention

Submit photos of outdoor locations from around the world for your chance to win a prize package and publication of your photo in *Outdoor Photographer!*

Entry deadline is June 25, 2015.

Visit **outdoorphotographer.com/contests**

When I took my first photography class in college, I had no intention of becoming a serious photographer, let alone the editor of a photography magazine. My academic focus at the time was communications, and photography promised to be a fun elective and a natural complement to my writing. That first class altered the course of my study—and, eventually, my profession—and by my junior year, I had changed my major to art, with an emphasis in photography. It had captured my imagination, and I decided to take it up full time, to the quiet, restrained concern of my parents, who were expecting I'd follow a more "sensible" vocation. No one would have predicted I'd be here today, 17 years later, writing this to you.

If you've ever considered earning an income with your photography, realize that the first step is just taking the chance, and you don't have to give up your current vocation to make a start. Despite the proliferation of imagery from the ubiquitous smartphone, there is, and always will be, a demand for high-quality images crafted and curated by experienced professionals. Your skills are valuable! You just need to have a plan, and understand that generating income through photography requires not only a good eye and technical knowledge, but also a good measure of business sense. Whether your studio specializes in portraits, weddings, product photography, fine art or stock, common considerations and concerns underlie your success.

First and foremost is defining your style. What makes you and your photography unique? This process of branding yourself may start from something as simple as a "signature move" like Lou Noble's "The O'Bedlam" featured in this issue's "View." Or, your brand may emerge from a formative life event as Julia Kelleher describes in her article "The 6 P's Of Selling." This article, by the way, is a tremendous primer for anyone getting started in the business of photography, with excellent advice for creating consistent, predictable income and happy clients.

Wedding photography is perhaps the most seemingly accessible road to income for photographers, but it's also one of the most difficult to travel, with plenty of potential pitfalls. After all, your objective is capturing the magic of one of the most important days in a couple's life, and you only get one shot at it. Here, again, a well-defined style and creative thinking are keys to producing images that your clients will love and be eager to share. Sal Cincotta offers his top-10 insights for creating images that will resonate with contemporary clients in his article "A New Take On Wedding Photography." Anyone can point a lens at the happy couple—it takes practice, experience and a unique vision to create truly memorable images.

Food photography is another specialization that's increasingly popular thanks to social media and the often derided, yet no less prevalent "What's for dinner?" shots. Professional food photography—the quality you see in magazines and advertising—is trickier than it looks, and like any product photography, requires styling and controlled, flattering light. It also calls for thoughtful selection of camera position and angles. Pro food photographer Christina Peters describes the camera angles she uses most often, and why, in her feature "Tasty Angles."

There's a lot more in the issue to help you get started with a career in photography, from the nuts and bolts of setting up shop to marketing your studio and its products. Even if your enterprise is something as simple as selling fine-art prints of selections from your portfolio, why not turn your passion for photography into profit?

—*Wes Pitts, Editor*

ON THE COVER

Sal Cincotta took this image as part of a recent wedding shoot for personal friends Lenny and Melissa Volturo. The couple, who married at City Hall in San Francisco, "Wanted something unique for their portraits," Cincotta explains. "So, we loaded up the car and drove out to Point Reyes for something epic. For this particular shot, I'm laying upside down on the side of the cliff to get a unique perspective." Learn Cincotta's I0 top insights for creating wedding images that resonate with contemporary clients in the article "A New Take On Wedding Photography."

The O'Bedlam

When establishing an image for yourself as a creative pro, it helps to have a type of shot or a technique that defines your style—a "signature move."

A long time ago," explains Lou Noble, "I stumbled upon the kind of photo I wanted to take. The kind of photo I had been unconsciously trying to take for years. Once I figured it out, that I wanted to take close-up portraits of folks, with them looking straight at me, I started doing it all the time. I've got thousands of Polaroids on my walls of folks, all in the same general pose, all framed the same way."

Noble calls his signature move, "The O'Bedlam." "No matter how much time goes by, no matter where I go creatively, I always return to this shot. Serves as a baseline for me. If I can nail this shot, I can move forward during a photo shoot, I know I've got it.

"I'll take this shot until I can't shoot no more!"

PAIGE

"Took a walk around a park close to her house; two giant man-made lakes ended up working perfectly as background. We also cracked wise about the elderly folk hanging around, which is where this smile came from."

AMANDA

"Amanda was looking for headshots, but I'm not really into headshots. Told her I'd take my regular photos, and if she liked 'em, she could use 'em. Didn't think about it much during the shoot; every once in a while I'd remember, take a few 'for her,' and then back to the regular shoot."

SYDNEE

"She had never modeled before, which is the way I prefer it. I'd much rather spend my time making people comfortable than having to direct them away from the set routines they've worked up."

WENDY

"Wendy's an actress, utterly unself-conscious, which makes for a great subject, as she was more focused on having fun and making interesting pictures than just looking good."

Lou Noble is Editor-In-Chief of The Photographic Journal, *thephotographicjournal.com. You can also see more of his work on his personal website, louobedlam.com.*

CANON EOS 5DS/5DS R

Now providing an affordable alternative to a medium format camera, **Canon** has developed the **EOS 5DS** and **5DS R** models, which offer the highest resolution of any 35mm DSLR, to date. Both the 5DS and 5DS R use a 50.6 megapixel, full frame CMOS sensor and Dual DIGIC 6 processor, allowing quick 5 fps continuous shooting to capture the full sharp, detailed 50 megapixel resolution, and the 5DS R further maximizes sharpness with a canceled low pass filter. Both cameras use 61 Point High Density Reticular AF with 41 cross type sensors and have a sensitivity of ISO 100 6400 (12,800 extended). The cameras have a built in intervalometer, shoot 1080p full HD video and offer a creative Time Lapse Movie function that automatically builds a time lapse video from still images. While the cameras maintain the familiar 5D body, the chassis, baseplate and tripod lug have been reinforced for stability and to reduce camera shake. List Price: $3,699 (5DS); $3,899 (5DS R). **Contact:** Canon, www.usa.canon.com.

CAMERA HOLSTER

The **SpiderPro Camera Holster system** has been developed to provide comfort and safety for photographers who tote pro DSLRs for full days of shooting. The patented ball-joint system keeps your camera secure at your side while still allowing for movement. The lens points back while the flash runs parallel to your hip so you can stand, squat and move freely without worrying about damaging equipment. Available in a single-camera or dual-camera system. List Price: $135 (single-camera system); $235 (dual-camera system). **Contact:** Shai Gear LLC, spiderholster.com.

ULTRAWIDE-ANGLE ZOOM LENS

Tamron continues to add to the company's unique line of lenses for full-frame cameras with the **SP 15-30mm F/2.8 Di VC USD ultrawide-angle zoom lens**. The 18 optical lens elements in 13 groups include an eXpanded Glass Molded Aspherical element, and several Molded-Glass Aspherical and Low Dispersion elements, preventing geometrical distortion and ensuring lateral color correction throughout the zoom range. Utilizing Vibration Compensation, the lens corrects for slight camera shake in low light and slow shutter speed situations. The Ultrasonic Silent Drive maintains quiet autofocus action with high torque and precision. The Broad-Band Anti-Reflection coating and Extended Bandwidth & Angular-Dependency coatings reduce ghosting and flare, while the fluorine coating repels dirt and water. List Price: $1,199. **Contact:** Tamron, www.tamron-usa.com.

VIDEO TRAVEL TRIPOD

The **Aero Travel Tripod Kit for Video** by **Benro** is a versatile and compact option for shooters who are constantly on the go. The S2 version supports up to 5.5 pounds and folds to a compact 18.3 inches, while the S4 version supports up to 8.8 pounds and folds to 21.7 inches. The tripods utilize a reversible folding leg design to maximize a mobile travel profile. When extended, the legs have three locked leg positions. The removable leg and center column can be combined to create a monopod, when needed. The removable fluid head provides 360° panning and smooth tilting, and a bubble level. The quick-release plate uses a safety lock. The S4 version also features a removable handle for mounting on either side of the fluid head. The Aero Travel Tripods include quick-flip leg locks, a weight hook and carrying case. List Price: $199 (Aero S2); $259 (Aero S4). **Contact:** Benro, www.benrousa.com.

RUGGED RAID HARD DRIVE

Continually meeting the needs of the traveling photographer, **LaCie** has packed increased speed, capacity and safety into the company's mobile and durable packaging with the **Rugged RAID hard drive**. The two internal hard drives have a combined 4 TB capacity (equivalent to 60 64 GB memory cards), reducing the number of drives you need to pack. When used in the preconfigured RAID 0 mode, speeds reach up to 240 MB/s. The drive can also be switched to RAID 1 mode for built-in safety. Powered through the integrated thunderbolt cable, there's no need for an external power source, and the additional USB 3.0 connection ensures usage with Mac and PC computers. The drive is dust- and splashproof, even during operation, and can withstand drops of up to five feet and one ton of pressure. LaCie Private-Public software allows for full drive password protection or protection of certain volumes with AES 256-bit encryption. List Price: $449. **Contact:** LaCie, www.lacie.com.

PENTAX K-S2

Ricoh has introduced the small, lightweight and rugged **Pentax K-S2**, featuring a retractable standard zoom kit lens. The 20-megapixel CMOS sensor without an anti-aliasing filter, combined with a Prime MII image-processing engine, minimizes noise at high-sensitivity up to ISO 51,200. The SAFOX X AF sensor module provides precise and responsive autofocus with subject tracking and 5.5 fps of continuous shooting. The in-body Shake Reduction system keeps images sharp while handholding with longer lenses, while the Clarity Enhancement mode captures uneven texture to produce a more true-to-life textural reproduction. The K-S2 captures 1080p full HD video and has built-in WiFi and NFC connection. The weather-resistant body is sealed to protect against rain and dust. A three-inch variable-angle LCD screen rotates 180°. The kit includes the new retractable standard zoom HD DA 18-55mm lens, which adds only 1.5 inches in height to the camera body when fully retracted, keeping the body profile slim. The lens has a seven-blade rounded aperture and multilayer HD coating. List Price: $799. **Contact:** Ricoh Imaging, www.ricohimaging.com.

VIDEO MONOPOD KIT

Manfrotto has packaged their MVM250A aluminum monopod, MVA50A fluid base and MHXPRO-2W fluid video head into one **MVM450A Kit** for a versatile and travel-friendly video monopod. The MVM250A monopod is a light 2.5 pounds itself, yet supports up to 17.64 pounds, with a height of 26.38 inches up to 75.2 inches. The MVA50A fluid base converts the still photo monopod into a video monopod. It includes three rugged feet that support equipment on uneven terrain and can be folded up for compact transport. The final component of the kit is the MHXPRO-2W fluid head with a 200PL quick-release plate for switching between photo and video plates. The head offers a fluidity selector to easily switch between quick or slow tilt movements. The MHXPRO-2W weighs 1.54 pounds and supports 8.8 pounds. Each kit component is also available individually. List Price: $249 (Kit); $169 (MVM250A monopod); $109 (MVA50A fluid base). **Contact:** Manfrotto, www.manfrotto.us.

RAPID BOX DUO

Easy to set up, quick to tear down and with highly controllable light, the new 32-inch **Rapid Box Octa Duo** from **Westcott** is perfect for location photographers. The Duo features the same reflective silver interior, durable umbrella frame and lightweight construction of the original Rapid Box series, but the Duo offers the option to mount up to two speedlights. The built-in solid metal mounting tilt bracket is fully adjustable for speedlights of all sizes. The adjustable back collar prevents light leaks while allowing access to speedlight controls. An optional deflector plate and grid offer additional light control. Estimated Street Price: $269. **Contact:** Westcott, www.fjwestcott.com.

GLOW PARAPOP

Expanding the successful Glow HexaPop portable strobe line, **Flashpoint** has developed a softbox and umbrella modifier blend with the **Glow ParaPop 28**. The 12-sided, parabolic-shaped softbox has a 28-inch diameter and 19.5-inch depth, providing a 105° light spread with graduated subtle shadows. Made from heat-resistant UV-A and UV-R diffuser material with internal silver reflector fabric, it's lightweight with reinforced support rod pockets, seams and Velcro® closures. The speedring assembly is compatible with most brands of flash heads, monolights and speedlights. The ParaPop 28 comes with removable inner and outer diffusers, a removable cold-shoe, angle-adjustable shoe bracket and protective case. List Price: $229. **Contact:** Flashpoint (Adorama), www.adorama.com.

SIGMA 24mm F/1.4 ART LENS

Sigma has introduced the new **24mm F/1.4 DG HSM Art lens** for full-frame DSLRs (38mm when used with an APS-C sensor). A fast wide lens that's versatile among many still photography genres, it's also useful for video work. The nine-blade aperture provides a rounded bokeh. The 15 optical elements in 11 groups include FLD and SLD glass for minimal chromatic aberration, particularly at the edges of the frame. An aspherical element has been placed at the rear of the lens to improve performance when shooting wide open by correcting axial chromatic aberration and sagittal coma flare. Easily switch from autofocus to manual override by rotating the focus ring, a feature introduced by the 50mm Art lens. The 24mm F/1.4 DG HSM Art lens is compatible with the Sigma USB dock and the Mount Conversion service. List Price: $849. **Contact:** Sigma, www.sigmaphoto.com.

Next

ProTactic 350 AW

ProTactic 450 AW

PROTACTIC PACKS

Urban photographers will gravitate toward the clean look and versatility of the **Lowepro ProTactic backpack series**. For quick access to your gear, the ProTactic provides four access points: the turret-loading top, quick-grab pockets on each side and a back entry for full access to your kit. The **ProTactic 350 AW** holds up to two pro DSLR cameras with one 24-70mm lens attached and up to six additional lenses/speedlights. The slightly larger **ProTactic 450 AW** holds up to two pro DSLR cameras with grips attached and one 70-200mm lens attached, and up to eight additional lenses/speedlights. The MaxFit padded dividers are adjustable for your camera kit, and the CradleFit system suspends and protects your laptop within the bag. ActivZone System technology supports shoulder blades and the lower back, and the removable waist belt provides two zippered hip pockets. Multiple additional interior and exterior pockets keep you organized, while the optional SlipLock strap system offers modular components, including accessory cases and a water bottle pouch. A tripod cinch strap, tripod cup and All Weather rain cover are included. List Price: $199 (350 AW); $249 (450 AW). **Contact:** Lowepro, www.lowepro.com.

SAMSUNG NX500

Samsung has taken the core technology of the NX1 and packaged it in a small size, producing the powerful, yet portable **NX500**. The 28-megapixel, backside-illuminated, APS-C sensor and DRIMeV processor provide quick high-quality stills and video. The BSI APS-C sensor supports 4K and UHD video recording with a built-in HEVC codec, which compresses file size to maximize storage space without harming quality. The DRIMeV processor produces accurate color reproduction with improved noise reduction, and when paired with the Hybrid AF system, results in 9 fps continuous shooting. The NX500 also includes Samsung Auto Shot, which uses motion detection to predict perfect timing for capturing an action shot. The three-inch, touch-screen display has tilt and flip functionality. The NX500 has built-in WiFi, Bluetooth and NFC capability. List Price: $799. **Contact:** Samsung, www.samsung.com.

AIR 1 COMMANDER

Nissin Digital has developed the new Nissin Air System (NAS), a 2.4 GHz wireless radio transmission system with a 98-foot range for flash communication. Utilizing this technology, the company has released the **Nissin Di700A** flash with built-in radio receiver and has announced a summer release of the **Air 1 Commander** and **combined kit**. The Air 1 Commander uses eight radio channels to control flashes in TTL or manual mode. Flashes can be controlled and divided among three groups—A, B and C—with multiple flashes in each group. From the Air 1 Commander, you can control the Di700A zoom head. List Price: $259 (Di700A for Canon, Nikon or Sony); $79 (Air 1 Commander for Canon, Nikon or Sony); $299 (Complete Kit). **Contact:** Nissin, www.nissindigital.com.

STRAP & WRAP

A Kickstarter success, **Miggo** has developed a convenient way to carry and safeguard your mirrorless or DSLR camera. The **Strap & Wrap** acts as a camera strap that easily morphs into a padded camera carrier to protect your camera for storage in your everyday bag. The multipurpose screw securely connects the Strap & Wrap to your camera while allowing a tripod to be connected at the same time. Made from neoprene and Lycra, it's available in a variety of colors and patterns. List Price: $49. **Contact:** Miggo, mymiggo.com.

OM-D E-M5 Mark II

The new **OM-D E-M5 Mark II** by **Olympus** features a redesigned 16-megapixel Live MOS Micro Four Thirds sensor combined with a TruePic VII Processor. The camera shoots with a 1/8000 mechanical shutter speed and 1/16000 electronic shutter speed in Silent Mode. RAW files can be shot at up to 10 fps with S-AF and 5 fps with C-AF with tracking enabled. The 81-point Fast AF offers an expanded focus area, while the Small Target AF focuses on a small area across the entire frame. The 5-axis image stabilization provides 5.0 steps of compensation for sharp handheld shots as slow as a 1/4-second shutter speed. A 40-megapixel High-Resolution Shot mode employs a pixel-shift technique using the voice-coil motor IS unit to capture eight sequential images, moving the sensor 0.5-pixel steps between each shot and then combining images (use of a tripod is recommended). Video mode captures 1080p up to a 60p frame rate, and includes an external audio input and a headphone jack for audio monitoring. Movie teleconverter, time-code settings and an external HDMI monitor connection are also supported. The camera features a dustproof and splashproof body, and when paired with some M.ZUIKO DIGITAL lenses, can be used in the rain. The Supersonic Wave Filter uses high-frequency movement to remove dust and debris from the sensor. The OM-D E-M5 Mark II also features a three-inch, 1.04-million-dot vari-angle touch screen and 2.36-million-dot electric viewfinder, plus WiFi capability. List Price: $1,099. **Contact:** Olympus, www.getolympus.com.

PORTABLE MONOLIGHT

The **Baja B4 monolight** by **Dynalite** is a 400 Ws, battery-powered strobe with a 2.4 GHz wireless receiver that's easily portable and wireless for convenient location shooting. The rechargeable Li-Ion battery provides up to 550 full-power flashes on a single charge. Using an LED modeling light, the Baja B4 has a flash duration between 1/500 and 1/12,800 seconds, with a recycle time of about 3.7 seconds. Stroboscopic C-mode offers 5, 10 and 15 flash-per-second bursts. The Baja B4 includes a metal light stand swivel mount, Bowens accessory mount, umbrella reflector and clear protective cap. List Price: $599. **Contact:** Dynalite, www.dynalite.com.

NIKON D810A

Calling all astrophotography enthusiasts! **Nikon** has developed the **D810A** specifically to capture interstellar activity. Using the same basic architecture and 36.3-megapixel CMOS sensor and EXPEED 4 processor as the D810, the D810A utilizes an infrared cut filter that optimizes the transmission of the hydrogen alpha spectral line, creating four times the sensitivity of the 656nm wavelength to better capture the red hue and detail of nebulae. A Long Exposure Mode provides the ability to set shutter speeds from four seconds to 15 minutes. Virtual Exposure Preview Mode shows an estimated preview image for shutter speeds longer than 30 seconds while in Live View, and the Electronic Front Curtain Shutter Mode minimizes vibration at slow shutter speeds. Nikon's free Capture NX-D software includes an Astro Noise Reduction option for use with D810A files. However, the D810A is a specialized tool and isn't recommended for general photography. List Price: $3,799. **Contact:** Nikon, www.nikonusa.com.
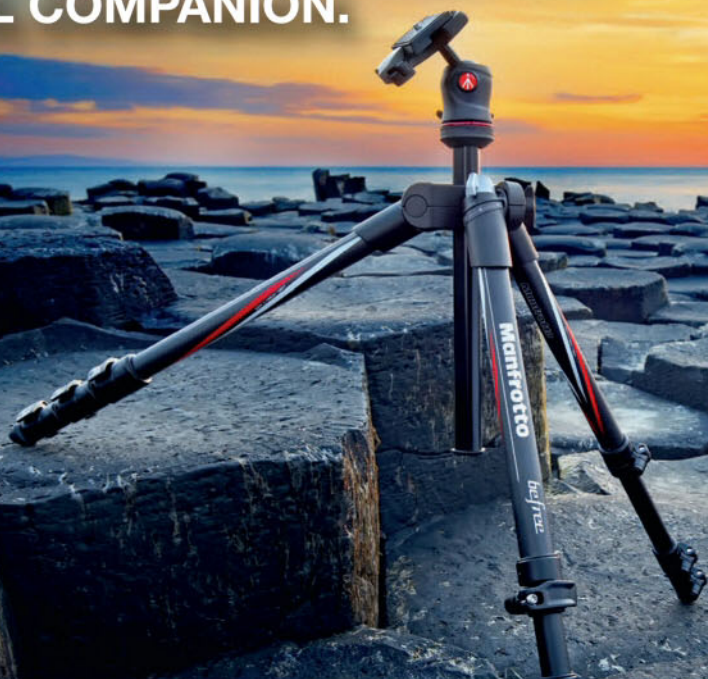
For more than 50 years, Sigma has been dedicated to continually refining their approach to the design of superior photographic optics. As part of that practice, Sigma reorganized their lens offerings into three distinct lines: Sports, Contemporary and Art. More than simply a rebranding for marketing, this strategy emphasizes that each line is developed with consideration of the unique photographic challenges specific to the subject.

Sigma's Sports line delivers the durability and performance critical to capturing the decisive moments so necessary for successful sports and wildlife photography. Sports line lenses have focus limiter switches and are compatible with Sigma's innovative USB Dock, which allows you to fine-tune lens performance parameters such as AF speed, focus limiter and Optical Stabilizer function.

SPORTS LINE
BY SIGMA

Defined by focal range, speed, accuracy and sharpness, the lenses in the Sports line are built to withstand the rigors of heavy outdoor use on full-frame and APS-C DSLRs. Sigma currently offers two lenses in the Sports line, with more in development.

The 120-300mm F2.8 DG OS HSM | S has a fast ƒ/2.8 maximum aperture across the zoom range. Inner Focusing and Zooming ensure the lens stays balanced on your tripod, while Sigma's Optical Stabilizer (OS) technology counteracts camera shake when shooting handheld.

When even greater telephoto range is required, the 150-600mm F5-6.3 DG OS HSM | S is outstanding. It features an enhanced OS system with an accelerometer to detect vertical or horizontal panning orientation. A zoom lock allows you to fix the lens to any focal length. Both lenses feature dustproof and splashproof construction.

www.sigmaphoto.com **SIGMA**

Fun With An iPhone

EXPLORING LATENT ARTISTIC TALENTS | BY BRUCE DALE

Early in 2015, my wife and I spent a couple of weeks exploring the island of Maui, Hawaii. Of course, I took a lot of still photographs, and I experimented with 4K and slow-motion video of waterfalls, waves and surfers. But the most fun I had was playing with some of the new apps on my iPhone 6. I had hesitated joining the smartphone craze, but my sons shamed me into getting one. I quickly learned what everyone has been saying—these little camera phones are quite potent.

There are literally thousands of apps available, and I quickly downloaded a small selection. One of my favorites produced a nice "faux" watercolor image.

It's appropriately called "Waterlogue" and costs less than a cup of coffee at Starbucks. You can shoot directly from the program or work from any photo in your photo collection. You have a choice of several styles with or without a border. I like the border selection because it gives a more realistic "bleed" of colors into the margin. Another fun program is called MobilMonet, which produces a black-and-white line-drawing effect and allows you to "paint" in the colors by gently touching the screen. (In one of my recent articles, I talked about how, in the pre-digital era, I spent days using black-and-white 8x10 film negative/positive copies of 35mm

transparencies to get this same effect.)

Kiddingly, I sent one of my "paintings" back to a friend who has been taking watercolor classes for several years. I told her I joined a class in Maui and wanted to show her a result. At first, she believed me, but I guess I overdid it by sending her another half-dozen paintings—and she knows me too well. She figured it out. She showed the pictures to her sister, who immediately put the app on her iPhone. They took a trip to Florida, and while Anne worked on her watercolors, her sister Kathy had a great time producing her own digital watercolor images.

I know some of my purist photogra-

pher (and artist) friends will look at these pictures disapprovingly with crossed eyes and wonder what in the world has gotten into me. But, heck, in a way, the images satisfied a longtime desire to paint in watercolor—I've always wanted to take a class, but never took the time, and this has satisfied that urge for the moment. In a way, it makes me want to follow through and take some lessons.

My images would make a good jumping-off point for a true watercolor. I wouldn't be the first person to use photographs as an inspiration or aid to their artwork. Some of the more famous ones include Picasso, Degas, van Gogh, Toulouse-Lautrec and Gauguin. Even Winslow Homer used some of his still photographs for his painting renditions. And, before conventional photography was available, others (such as Vermeer) used a camera obscura to help with their work.

Someone once said, there are two kinds of painters, "those who sometimes use photographs and admit it and those who sometimes use photographs and will not admit it." I also know there are painters who never rely on photographs at all. I don't mean to put myself in a league with these masters, but just maybe I'll make an attempt at a true original. Or, I can just make a nice print on watercolor paper and be done with it.

If you live in the Washington, D.C., area, I'll be showing and discussing these photographs as part of an event on April 19, 2015. See www.nbccmd.org/event2015.htm for more info. DP

Point Of Focus

A Creative Push

SEE WHAT HAPPENS WHEN YOU LEAVE YOUR COMFORT ZONE

BY TRACEY CLARK OF SHUTTER SISTERS

Upon being asked to submit a collection of images for an article in a women's creative business magazine, I uploaded a handful of favorite shots that I thought fit the message of the piece. The publisher came back to me asking for more "high-energy" shots. Because much of my current work has a deliberate still and calm vibe, I admit I got a little ruffled. In a knee-jerk reaction, I almost turned down the job, wondering why they had wanted to license my work for this article, knowing well the kind of work I'd submit. Instead, I decided to give it a go. With my enthusiastic and energetic daughters as my models, the afternoon shoot ended up not only being a blast, but the images of light and airy motion and movement perfectly captured energy the way I see it and feel it. The collection from that day still stands as some favorites, and I wouldn't even have taken them had I not worked through my initial resistance to the request and pushed myself creatively.

For me, photography started off as a job, not a hobby. It doesn't happen like that for everyone. I've more often heard stories of how the passion for photography came long before making it a profession. But, landing a photography position right out of college, and quite by accident, I didn't have much time to dabble in the art of photography long enough to find what parts of it I was really passionate about. From the very start of my photographic experience, I not only had specific subject matter to shoot, I had a boss—and clients—to shoot for.

Luckily, I did love the world I found myself in, of brides, grooms, expectant mothers and babies. I took great pleasure and discovered deep satisfaction in being able to distill special moments and milestones for people through my lens. Getting paid to do it really was a dream opportunity for a recent graduate with a degree in art. I learned my way around my camera, the studio and the business—baptism-by-fire style—being thrown into high-stakes scenarios where

I was hired to shoot private parties that were being held at a number of the venues for the *Hannah Montana & Miley Cyrus: Best of Both Worlds Concert* tour. Events were nothing new for me, but concerts were. Beyond the "meet and greets," I was also asked to capture highlights of the concert itself. Not having any experience in this type of photography was really intimidating at first, but I rented an amazing telephoto lens and challenged myself to capture the moments I felt would tell a great story for my client. The light, the color, the energy of this kind of experience was so electric, so intense, that I felt like a kid in a candy shop. Framing up and freezing the most expressive and evocative moments of the entire extravaganza was so invigorating! Everyone was happy with the final images, and although I haven't sought any concert work since, this event (and the work that came from it) is something I'll never forget.

there were no do-overs, long before the safety net of the digital camera LCD preview was available. Although it was intense at times, it was creatively challenging and totally inspiring.

Tens of thousands of event and family images later, my career has evolved into shooting subject matter of my own choice (my surroundings, my kids, my everyday life) for a different kind of work. My images are now used in my blog, my books, my classes or articles like this. Many of the clients I work with now don't give me much by way of parameters, which leaves me to shoot what I'm drawn to shoot within the creatively loose confines of the assignment at hand. Shoot what you love in a way you love to shoot it. It's a great freelance gig.

Even still, there have been times when I've been nudged into shooting differently than what or how I might normally shoot. I won't deny that it can sometimes feel more like a push or even a shove than a nudge, but I've found that if I can keep an open mind, and lens, those types of challenges often yield some delightfully surprising results.

I can say this because as I look back on my body of work and identify some of my all-time favorite images in my collection, there are some that never would have been captured if it weren't for being pushed past my comfort zone on a particular job or assignment. Even when I wasn't that happy about it at the time—when I was prompted to go in a different or even difficult direction, worked long, late hours or traipsed over many miles to get to an unfamiliar location—I often made photographs that certainly surpassed what I would have created if I had stayed in my normal creative routine.

It has been an interesting observation. I'll be the first to admit I can easily get into a photography "groove," which can be an awesome thing, but I also now recognize that I can get stuck in that groove without even knowing it.

Although I do cherish the artistic freedom I'm given in much of my work, being on specific assignments or working with new and sometimes unexpected clients can push—or, in a more positive light, encourage—me to stretch past my creative comfort zones and shoot images that not only please the client, but excite me. Expanding my photographic creativity not only helps to redefine my photography career, but it also reignites my passion. DP

PUSH YOURSELF

Not on a challenging photo assignment at the moment? Why not design a project for yourself that feels like you are? Here are a few DIY creative "pushes" that could inspire you and even elevate your end result.

TAKE AN OPPOSITE APPROACH. Shoot in a way that you don't normally shoot and see what you might frame up.

SHOOT A NEW SUBJECT MATTER. Look for a totally different subject than your norm. Never underestimate the power of a new muse.

SEEK OUT A NEW LOCATION. Remove yourself from your usual stomping grounds and discover a new landscape to focus on.

CHECK OUT DIFFERENT GEAR. Working with new gear can be a huge hurdle or a creative challenge. You never know what you might see through a new (or rented) lens.

TEST EXTREME EDITING TRICKS. Give yourself some playtime in the digital darkroom. Test and try new ways of enhancing your images.

SEEK INSPIRATION FROM OTHERS. Got a photographer who inspires you? Study their work and allow what they do to inspire what you're doing.

TOSS OUT EXPECTATIONS. When you make up your own creative project, there's no one to please but yourself. Nothing is riding on it; just let yourself experiment.

SURPRISE YOURSELF. Give your new work a shot. Don't make up your mind about it in one day. Set the work aside, and revisit it later. You may be surprised at how drawn you are to what you created after the passage of time.

GET FEEDBACK. Share your work and your experience with friends, a photo community or even a client. Who knows what could come of it!

TRACEY CLARK *is the founder of Shutter Sisters, a collaborative photo blog and thriving community of female photo enthusiasts, shuttersisters.com. Learn more about Tracey and her work at* **www.traceyclark.com.**

STARTING YOUR PHOTO BUSINESS

ADDRESS THESE IMPORTANT STEPS AND DETAILS TO SET A FOUNDATION FOR A SUCESSFUL STUDIO

BY WILLIAM SAWALICH

There's more to running a successful photography business than making great pictures. Lots of folks make great pictures—it's the ones who understand how to run a business that make it work for the long haul. Here's a primer of business basics if you're thinking about setting up shop.

I. IDENTIFY YOUR NICHE. Are you going to cater to businesses (corporate portraits, for instance, or products, architecture and the like) or to consumers (family portraits, senior portraits, weddings and so on)? This is a fundamental distinction and likely will shape everything from how you price your services to how you market yourself. Once you've identified your niche, you'll know more about what kind of equipment, office space or studio you'll need, and you'll be better able to identify your target market and your ideal customer.

2. WRITE A BUSINESS PLAN. A business plan will help you determine how your business will operate and generally provide a road map to profitability. A business plan is also a must if you'll be approaching a financier in search of a start-up loan or to fund the purchase of equipment. There are many resources online for developing an effective business plan. The Small Business Administration is particularly helpful, as are local organizations that cater to helping entrepreneurs. A great one is SCORE, a volunteer organization that offers mentoring and all manner of assistance from retired executives who know what it takes to run a successful business.

3. THINK ABOUT PRICING. Business-to-consumer photography is often priced less than B2B photography, but there are no standard prices for either market. The key is to determine the range in your market and where your pricing should fit in relation to that. If you're fresh out of college and still learning, you're likely going to price yourself lower than someone with 30 years of experience and a highly refined portfolio that caters to a select high-profile clientele. Commercial assignment photographers can fall back on stock photography agencies (such as Corbis and Getty) to determine rates for specific licensing terms or use software such as fotoQuote for much the same purpose. B2C photographers are likely to have better luck by monitoring their local market and asking friends and colleagues what they've paid (or what they charge) for similar services. Don't forget to factor in the actual cost of doing business. If your studio rent and expenses are $3,000 a month, but you're only open 20 days each month, then for every day you're open, you need to make $150 simply to cover your costs.

4. GET A BUSINESS LICENSE. Business licensing rules vary by state, but usually involve a small fee and some basic paperwork. This is also a good time to determine what kind of business structure you'll have. A sole proprietorship is the most common arrangement for individual business owners, and it does provide some tax benefits and legal flexibility, but it doesn't insulate the owner from business liabilities. Consult a lawyer to determine if your unique situation may benefit from a limited partnership or incorporation. You may also want to set up your business with the Social Security Administration in order to get a Federal Tax I.D. number. That number, or your own social security number, will be required by many business customers in order to get your invoices paid.

5. GET INSURED. No matter who your customers are, you need insurance.

Consider Joining PPA

Professional Photographers of America exists to help photographers start and maintain their businesses. This nonprofit organization provides a variety of benefits and services for working photographers, ranging from training and certification to assure clients that you're qualified for the job at hand, to insurance coverage, help with protecting your copyright, networking with other photographers, and benefits like discounts from major photo and technology retailers. Their innovative Square One tool lets you choose a target income for your photo business, and then helps determine the number of photo sessions and average sales per job you'll need to achieve your goal. Learn more about Square One and the many benefits of PPA membership at www.ppa.com.

You should probably have your equipment protected since it is, after all, how you make your living. Don't expect your homeowner's policy to cover your business equipment, as it's likely to be explicitly exempt. You should also protect your business with indemnity and liability insurance in case someone has a fall while visiting your home office or studio, or in case you make a poor judgment that causes damage or injury to a customer. B2B photographers, in particular, regularly need $1 million of liability insurance just to set foot on a customer's property. Some property managers require proof of that insurance and even may require a formal declaration of their company as explicitly insured before you'll be allowed to set up shop in their office. These requests often come in at the eleventh hour, so if liability insurance wasn't already in place, there would be no way to

meet the client's request. Savvy photographers can even play up their business insurance as a selling point when competing with potentially uninsured photographers for an assignment. For some customers, the protection afforded by insurance is invaluable.

6. HOW WILL YOU GET PAID?
Some folks want to pay with cash and check, but a lot more want to pay with credit cards. So if you can't accept credit cards, you're going to limit your ability to accept money, and that's not good! The old-school approach is to set up a business banking account—which is still a good idea, by the way, because you want to separate your personal finances from your business finances—and work with your bank to accept credit card payments, then select accounting software that can process those payments. Or, one of the easiest ways to make yourself credit card-

ready is to use a device such as Square. This little adapter plugs into your smartphone or tablet and, for a flat fee of 2.75% per transaction, allows customers to swipe credit cards right on your phone. Do you sell prints or other services online? You may want to sign up for PayPal—an easy method for sending and receiving money online. Ultimately, you'll want to deposit the funds into a dedicated business bank account in order to keep the accounting crystal clear for tax and legal reasons. On this last point, be sure to consult with a qualified professional regarding tax and legal issues when setting up your business so you don't run into unexpected liabilities later.

7. DEVELOP A BRAND IDENTITY.

Your brand becomes your statement to potential customers about who you are and what they can expect from you. For instance, your brand may communicate that you're young, creative and affordable. Or perhaps you want to create a brand that says you're experienced, conservative and reliable. Addressing the branding question begins when you identify your niche, and it's refined by what sets you apart and what you provide to your customers. The main outward manifestation of your brand is your logo, which will be used on your website, business card, letterhead and any other marketing materials you create. If you want to start your branding journey on the right foot, work with an experienced designer to help you set the right tone. Consider trading services: You design my logo, and I'll shoot your headshot.

Remember, when you're positioning yourself, both in your branding and in your marketing materials, you don't want to come across as a jack-of-all-trades. It's one thing to cater to a portrait audience and shoot the occasional wedding on the side. It's entirely another to try to be everything to everyone and muddy your brand with too much variety. Customers want to know who you are and what they can expect when they hire you. You started this process by identifying a niche, so don't water that down when it comes to branding. Determine what sets your work apart, what positions you uniquely, and build your brand on that.

8. MAKE SURE OTHERS KNOW

YOUR BRAND. This is accomplished with marketing. That means so much more than a website—which requires strategic SEO and likely even paid search advertising in order to get seen by prospects. What about traditional methods of marketing, like placing ads for your senior portrait business in the back of high-school yearbooks? Or what about sending promotional postcards to the art buyers who may hire you for their next advertising gig? If you did your due diligence when you created your business plan, marketing was a part of it. If budget is limited, you're in luck: Social media offers an affordable and quantifiable marketing vehicle. If you don't have much of a budget, consider using your photographic expertise to harness social media to create content customers will care about. This content marketing approach is perfect for photographers because we're regularly making pretty pictures—the perfect content to post on social media.

9. NOW YOU HAVE YOUR BUSINESS UP AND RUNNING. HOW DO YOU ENSURE IT STAYS THAT WAY?

No matter what your niche or who you're interacting with, behaving unprofessionally is a surefire way to find yourself out of work fast. Pay attention to the details of professionalism, both in how you present yourself and how you interact with potential clients. You're going to get a lot of callers who simply ask, "I want to do a photo, what will that cost?" They may not know that all the details matter a lot. Do they want a headshot for Facebook or an architectural shot out of town for the cover of a Fortune 500 company's annual report? You'll need to learn to suss out what your customers want without frustrating them with too many questions or, worse, scaring them away by not asking the right questions. This initial call happens on every job, and it's always the first opportunity to demonstrate your expertise and how effective you'll be at solving their problems. When it comes time to talk about money, remember that if you can't speak about your services and your pricing with confidence, your customers aren't going to do it for you. **DP**

A NEW TAKE ON
Wedding Photography

10 INSIGHTS FOR CREATING STUNNING ART THAT WILL RESONATE WITH CONTEMPORARY CLIENTS

TEXT & PHOTOGRAPHY BY SAL CINCOTTA

< DEFINE YOUR STYLE

How do you see the world? This is what makes us artists. You can teach someone the technical aspects of being a photographer, but it's very difficult to teach them how to "see." As you start photographing weddings, or any event, for that matter, realize that you can't be everything to everyone. Be you! Embrace your style and the way you see the world, and figure out how to use your camera to tell that story. Clients will hire you because of your unique perspective.

EQUIPMENT:
Phase One IQ250, Schneider-Kreuznach 55mm *f*/2.8 LS

Being a wedding photographer can be one of the most glamorous—and most stressful—jobs in the world. Depends on the day, I suppose. One thing's for sure, when it's all said and done, it's one of the most rewarding things I've done in my life. Think about it: We're responsible for documenting one of the biggest days in the lives of our clients. The images we take will be some of the most important things to remember their day. Talk about pressure.

I love everything about being a wedding photographer. I get to be creative, work outside, challenge myself, meet tons of great people and, most importantly, create artwork for my clients.

If this sounds like fun to you, and you think you might want to try your hand at being a wedding photographer, here are some tips to getting started.

THINK BIG ^

All too often, I see beginners get what I call tunnel vision. They see what's right in front of them, and they tend to compress the image and crop in too tight. See the world around you just like you're standing there. Incorporate the landscape and the architecture. I find that my clients love the big dramatic shots. It's more than just a wedding picture—it's a representation of their day. Clients want something beyond just a snapshot. Anyone can do that. They want art for their homes.

EQUIPMENT:
Canon EOS-ID X, Canon EF 24-70mm *f*/2.8L USM

LOOK FOR THE ^
UNEXPECTED LOCATION

Don't go where everyone else goes for pictures. That's the biggest rookie move you can make. Think about it. If someone were taking your pictures on your wedding day, would you want what everyone else has, or would you want something unique and fresh? The answer should be obvious.

This doesn't have to be complicated. Over the years, I've had everyone from parents to wedding planners to event coordinators tell me where I should take pictures. I smile, nod, say thank you, and stay as far away from that location as I possibly can.

It's not as hard as you think. Walk around a corner. Look for a cool doorway. Find a tree. Take a few minutes to explore and just "see." Let your inspiration come from your surroundings, and you may be shocked at what you can do with your camera.

EQUIPMENT:
Canon EOS-ID X, Canon EF 70-200mm *f*/2.8L IS USM

THE BRIDAL PORTRAIT >

First, know that you must take one. This is an area where I see even the most seasoned veterans make mistakes. They forget to isolate the bride. She spent all this money on her dress, hair, makeup, etc. Trust me, she wants a picture of just herself. Spend just a few minutes alone with your bride and create a beauty shot. She doesn't have to be doing something or pretending to put on her shoes. Think magazines, think glamour, think beauty. Show off the natural beauty of your bride, and she will be very happy. The happy bride should be every wedding photographer's goal.

I love doing something different here. My lens of choice is typically an 85mm at ƒ/1.2. This really creates separation and allows your bride to pop off the background. If you've ever been in an ugly hotel while the bride is getting ready, this comes in handy more than you can imagine. You can create gorgeous bridal portraits wherever you are.

EQUIPMENT:
Phase One IQ250, Schneider-Kreuznach 150mm ƒ/3.5 LS

USE LIGHTING TO ADD DRAMA ^

Photography is easy. Just point and shoot, right? Wrong. If you want your images to look lifeless and flat, then, sure, that might work. True professionals know how to use light to create drama for their portraits.

Light can come in many shapes and forms. Of course, there's the "natural light" photographer, but that's every person with a camera. If you really want your images to pop and have that drama, off-camera lighting is where the party's at. This isn't as complicated as you might think.

First, know that it takes practice. I can honestly say that, today, after years of trial and error, I feel comfortable using off-camera flash. It wasn't always that way, however. Using a flash would strike fear into my heart and cause almost certain panic. It's all about practice. Get out there and start taking pictures of your kids, friends or even a baseball. Practice, practice, practice. Soon, you'll feel extremely comfortable and wonder what all the fuss was about. However, your wedding clients will be blown away with the results.

EQUIPMENT:
Canon EOS-1D X, Canon EF 16-35mm ƒ/2.8L II USM

CHANGE YOUR PERSPECTIVE ⌄

We all see the world at eye-level. That's great, but if you want to really create something different, change your perspective. Stand on a chair, lie on the ground, take a knee. You'd be surprised at how that simple adjustment can truly change the way you see the world.

This is one of the easiest things you can do to change the look and feel of your images. Everyone with a camera is standing up taking pictures. However, the true professional realizes that by merely adjusting your perspective, you can change the look and feel of an image. I can't tell you how many times I've had someone look at the back of my camera and exclaim, "Wait, I was standing right there, and mine doesn't look like that." It's not because I have a better camera or lens, but because I slightly adjusted my perspective.

EQUIPMENT:
Canon EOS-ID X, Canon EF 85mm *f*/I.2L II USM

ADD THE UNEXPECTED TO THE ^ TRADITIONAL PORTRAIT

Sorry, but I find traditional portraits to be just flat-out boring. Personally, I feel like anyone can do that. In today's wedding market, it has become increasingly saturated and, thus, very competitive. If you want your portraits to pop, do something different.

Looking for unique locations or adding a wide-angle lens can really add that unexpected look and feel to your portraits. The key is to experiment. Shoot through a window. Look for a mirror to photograph the couple's reflection. Look for architecture you can incorporate into the shot. Look for any element you can shoot through to create something unique.

Don't overcomplicate this. Sitting in a bland hotel room with your bride and find nothing inspiring there? No worries. Sit your bride on a chair or on the floor and fire your flash into the ceiling for a big and soft light source, and shoot through her veil. This will be a unique portrait taken right in the hotel room that will impress your client. Let's see Aunt Debbie take that shot with her iPhone.

EQUIPMENT:
Canon EOS-ID X, Canon EF 85mm *f*/I.2L II USM

< INCORPORATE THE GROUP

All too often, it's easy to become consumed with your bride and groom on the wedding day, and people tend to forget about the remaining cast of characters—the bridal party. Keep in mind, the bridal party typically encompasses their closest friends and family members—we can't ignore this group. Not to mention, there are typically three to four people in the group who aren't married yet and will be looking for a wedding photographer in the near future. This is your chance to shine. Don't screw it up.

Do something different with the group, but think creatively. Showcase their personalities by letting them have fun.

EQUIPMENT:
Canon EOS-ID X, Canon EF 24-70mm *f*/2.8L USM

SHOW CONNECTION >

Connection is that thing, if you will, that couples have that brought them together. We need to showcase this as photographers. If you don't see the connection in the image, how will the client? This is no easy task, mostly because the typical bride and groom aren't movie stars. They get a little camera-shy. So, our job is to ensure we get them to feel and look comfortable on-camera.

For me, I do this by talking, talking, talking. Keep them loose and relaxed. Joke with them or do whatever you have to do to keep them preoccupied. I find that once my couples stop thinking about taking pictures, they let their guard down and just start being themselves. That's when the real magic happens for me. And, trust me, your clients will like their imagery that much more.

EQUIPMENT:
Phase One IQ250, Schneider-Kreuznach 150mm f/3.5 LS
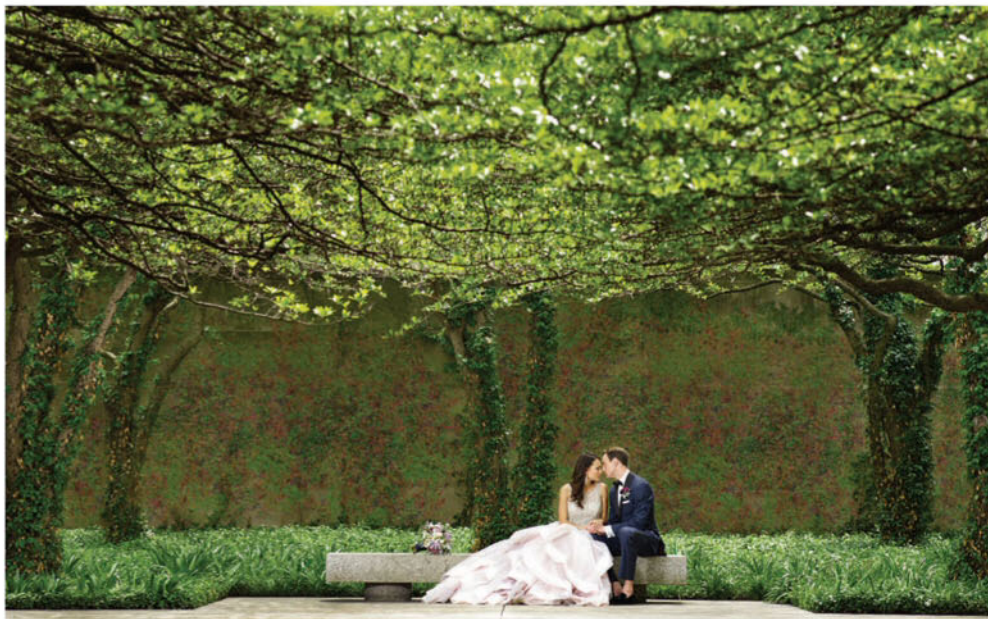
LOOKING FOR STRONG LEADING LINES ^

This is something that comes with experience. There's so much more to an image than just your client. It's everything that's in your frame. Like a painter, everything should enhance the final image and bring attention to your primary subject. That being said, I realize we're documenting what's in front of us, but we should be thinking about composition and leading lines nonetheless.

This simple concept can make the difference between a snapshot and a professional image. Leading lines and composition make the image more interesting, but most importantly, they should intentionally lead the viewer right to your primary subject in the image.

I hope you've found this useful. Now, get out there, and start shooting and practicing! After all, it's wedding season.

DP

EQUIPMENT:
Phase One IQ250, Schneider-Kreuznach 28mm LS f/4.5 Aspherical

Sal Cincotta is an award-winning photographer, speaker, author and publisher of Shutter Magazine, *and along with his wife, Taylor, owns and operates Salvatore Cincotta Photography.* Started in 2008, they have built a million-dollar studio focused on weddings and high-school seniors. See more of his work at salcincotta.com.

Global First Aftermarket
Radio Transmission Speedlite

Recommend to use the YN600EX-RT

YN600EX-RT

● Supports RT System
One YN600EX-RT can be used as on-camera master unit and remote slave unit of Canon's RT system,and supports Gr grouping mode.
● Fully Compatible with YONGNUO YN-E3-RT,Canon's 600EX-RT/ST -E3-RT Wireless Signal
One YN600EX-RT can be used as master unit to trigger YONGNUO YN600EX-RT,Canon's 600EX-RT,and live display the flash groupings of slave unit and recycling information; One YN600EX-RT can]respectively receive the wireless signal of master unit YN600EX-RT、 YN-E3-RT、 Canon's 600EX-RT/ST-E3-RT, realizing remote TTL、 M and Gr flash.
● High Guide Number, Supports High-speed Sync
GN60@ISO100， 200mm;supports high-speed sync TTL, manual flash, Gr grouping flash, the highest synchronous speed can reach 1/8000s
● Supports USB Firmware Upgrade
The YN600EX-RT equipped with the USB interface, supports firmware upgrade, the users can download the upgrade firmware through the Yongnuo official website to upgrade the flash.
● Supports Wireless Optical Slave function
The YN600EX-RT supports YONGNUO, Canon's and Nikon's wireless optical master signal, supports S1 and S2 pre flash cancel mode.
● Support Auto/Manual Zooming
The YN600EX-RT supports auto and manual zooming, the flash coverage can be changed between AUTO, 20~200mm.
● Settings Save Automatically, Supports Custom Settings (Fn)
The parameters on the flash will automatically save when the flash turned off; the users can customize setting the flash function as needed.
● Ultrafast Charging Recycle System, Supports External Power Supply
● Equipped with Big Size LCD Display Screen, Standard PC Synchronous Interface

TASTY ANGLES

WHERE TO PLACE YOUR CAMERA
FOR INVITING PHOTOS OF FOOD
TEXT & PHOTOGRAPHY BY CHRISTINA PETERS

Do you have trouble figuring out what camera angle to use for your food shots? I find that, with the students I teach, this is a common problem. When I first started teaching, I would do a demo in class, where I set up my camera while my colleague, who I was teaching the class with, would set up our food and props for the shot. A student asked me, "How do you know where to put your camera?" I had to think for a few moments. This has become so built in for me that I realized I didn't even think about it, I just sort of knew where to put the camera.

This was never taught to me in school that I can remember. I have two degrees from two different schools, and neither of these schools talked about food photography when I was there. So how did I know where to put my camera? The answer is that, from years of shooting, I just learned it on my own. I'm sure that's not what you want to hear, but it's really true with photography. The more you do it, the easier it will get. I promise!

So, while you're learning how to improve your food photography, experiment with different angles and see which ones you like the best. In time, you'll start to get a sense of what looks best for your shots.

WHERE TO PUT YOUR CAMERA

To begin, I always shoot on a tripod. If you're not shooting on a tripod, you're really limiting yourself and how you can work on your shot. Let's say I'm working on the opening image, a rustic peach tart. I know I want to get a real close-up shot of the peaches. As it's sitting on the table, I look at the tart—but not through the camera—and decide where I want my focus to be on the peaches.

Once I know where my focus will be, I know how to place my camera to get that part of the peach tart in focus. In this particular image, the camera was at about a 45° angle looking down into the tart. I took this with a 100mm macro lens so I could get nice and close to it.

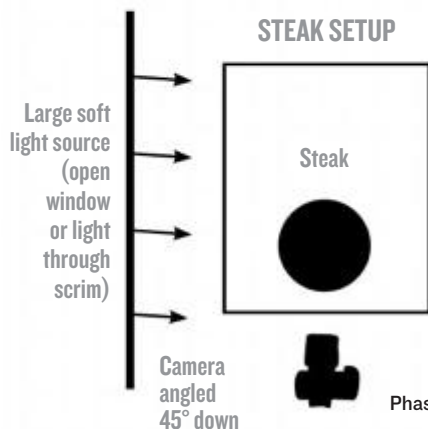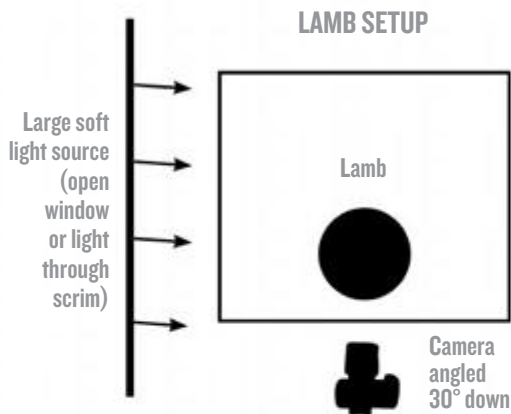Following are the most common camera angles for food photography.

38 ▪ *Digital* Photo | dpmag.com

I. THE 45⁰ ANGLE

For all my commercial jobs, this is probably the most common angle I use. Shooting at this angle with a longer lens, like the 100mm lens, or setting your zoom lens to something like 75mm or higher, you get to really see into your dish, and in a lot of cases, only see the surface of what you're shooting on—there's no background. ("Surface" is the wood here; "background" would be what you'd see beyond the surface, like a wall.)

If you use a wider-angle lens, such as a 50mm, to get your shots, you'll probably run out of your surface area unless you get right on top of your food. The 50mm lens is considered a wide lens for shooting one dish of food. Everyone who uses it has to get extremely close to their food to get a shot that doesn't show lots of things in the background that you don't want. This can be very limiting.

LAMB SETUP

Large soft light source (open window or light through scrim)

Lamb

Camera angled 30° down

EQUIPMENT: Sinar 4x5 camera, Phase One P45+ digital back, 135mm lens, Speedotron strobes

STEAK SETUP

Large soft light source (open window or light through scrim)

Steak

Camera angled 45° down

**EQUIPMENT:** Sinar 4x5 camera, Phase One P45+ digital back, 135mm lens, Speedotron strobes

2. THE SLIGHTLY LOWER ANGLE OF 30⁰

When the food on the plate allows for this, I'll lower the camera angle a little bit so I can include a horizon line and a bit of background in the shot. It was really nice to show how thick the side of the lamb is in the example here.

Notice that the profile of the plate is very shallow. There's hardly any lip on the edge of the plate at all. If this was in a large bowl, I'd have to raise the camera angle higher to see into it.

So I figure out where I want the focus to be—and what camera angle to use—based on the dish the food is on.

SLOPPY BURGER SETUP

White wall

Light   Light

Heavy   Fill
diffusion   Burger   card

Camera lens
at surface
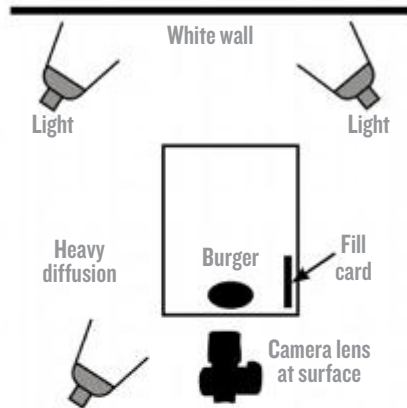
3. THE STRAIGHT-ON SHOT

This is a fun way to shoot some foods and is common for burgers and sandwiches because you want to show what's in them. If you put the top bun on (we call this the "crown"), you're covering the food, so you have to shoot from the side.

When I'm shooting for a burger client, quiet often the camera is actually a little bit lower than straight on and I'm angling the camera up slightly. This gives the burger a very heroic look.

EQUIPMENT:
Sinar 4x5 camera, Phase One P25+ digital back, 135mm lens, Speedotron strobes

4. THE OVERHEAD SHOT

This is a common camera angle for food, which I feel is used perhaps too much. It's easier to make a composition this way because you're eliminating depth in the shot. Your food becomes shapes and colors that you place into your frame. It's a very fun way to shoot—just don't do this all the time, or it will get boring very fast. The point here is to use different camera angles in order to keep your images interesting. Mix it up! Try multiple camera angles if you're unsure of which will work best.

EQUIPMENT:
Canon EOS 5D Mark II, Canon 24-105mm zoom, natural light (open shade)

MARYLAND CRAB SETUP

Camera on head
extension over set

Crabs

Light from
open
garage door

Surface on
apple boxes

5. WHATEVER ANGLE IS NEEDED TO GET THE SHOT YOU WANT

DRINKS SETUP

White wall

Drinks

Large soft
diffused light

Camera
angled 15°

Shot one at
a time and
composed
together in
Photoshop
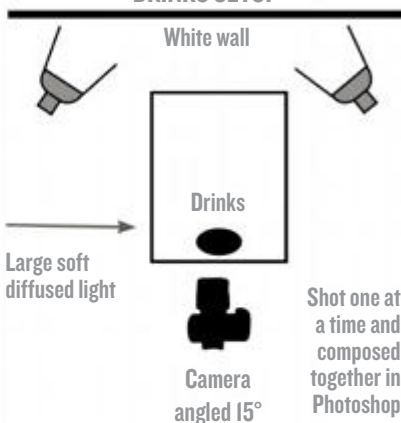
The preceding four camera angles are just a guide to the most common ways to shoot food. It really does depend on the dishes your food is on and the glasses your drinks are in. When I shoot drinks, for example, I like to make sure you can see the back edge of the glass and the top of the drink.

In the example here, I'm slightly higher than a straight-on camera angle (about 15°) in order to see a little bit of the top of the drinks and the back edge of each glass.

If you're shooting a bowl of soup or a one-pot meal in a Dutch oven, your camera angle will need to be at least at 45° in order to see into your dish. You may need to be higher to look down into something.   DP

EQUIPMENT:
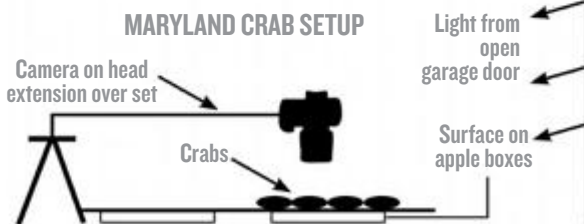Sinar 4x5 camera, Phase One P45+ digital back, 135mm lens, Speedotron strobes

Christina Peters is a professional food photographer who has worked for clients such as Taco Bell, McDonald's, Domino's and Pinkberry. She also teaches classes in food photography. See more of her work at www.christinapeters. com and her blog at foodphotographyblog.com.

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ENTRY PERIOD BEGINS MARCH 9, 2015

The 6 P's Of Selling

USE THESE PRINCIPLES TO CREATE A SOLID FOUNDATION FOR YOUR PHOTO STUDIO

TEXT & PHOTOGRAPHY BY JULIA KELLEHER

Going from hobbyist to pro, or even part-time pro, is overwhelming, scary and, honestly, can take a stab at your self-esteem. After all, you're about to embark on a journey to sell you—your art—and that's deeply tied into your self-worth and what you stand for. And when the exchange of money comes into play, it ups the stakes even more.

What's important to understand, especially if you're priced for profit, is that anyone who hires you is doing so because they like your work, they want your advice, and they believe in you as the artist. You need to believe in you, too. If your prices are ridiculously low, chances are, clients may be hiring you because you're cheap. That's something you need to overcome right away. Who wants those clients? You want customers who value your work and your time, and respect your creativity.

One of the ways to help your business achieve this goal is to implement and perfect the "6 P's of Selling": Purpose, Pre-consultations, Products, Pricing, Projection and Policies. Perfecting these six elements in your sales system will provide every customer with a consistent experience and, better yet, it will allow you to predict your average sale and your income, budget your growth and plan for the future. Nail these concepts in your studio, and you can almost guarantee every client who walks through your door will spend the amount you need them to, and every client will walk away happy and loyal, and return for more.

PURPOSE IS THE FOUNDATION OF YOUR ENTIRE BUSINESS

Why do you do what you do? Why do you get out of bed in the morning? And, better yet, why should anyone else care? Defining your business purpose will make your vision about your business

much more clearer to you, and more importantly, to your customers.

Business mogul Simon Sinek once said, "People don't buy what you do, they buy why you do it. What you do simply proves what you believe." How true that is. If your studio has a true purpose for its product, then your custom-

ers will latch onto that "why" and believe it right along with you. And when you connect on a purposeful level, you create devoted clients who will become evangelists to your business and brand. But be patient with yourself. This "why" may not come overnight.

Photography played an important

role in helping me through a debilitating postpartum depression. My sister—also a portrait photographer—photographed us when my son was seven days old. If it weren't for those portraits, the newborn experience with my son would have drowned in the fog of PPD.

Living through this had so many silver linings, one of which was to define why I do what I do. You may be thinking, "How on earth does this have anything to do with business and selling your work?" Let me tell you, it has everything to do with it. When you can market and sell your studio, product and brand from your "why" message, customers who believe what you believe will stand behind your business with evangelistic loyalty, becoming the ultimate lifetime customers. Your purpose should permeate everything you do, every image you create and every message you communicate.

PRE-CONSULTATIONS

This is one area where most photographers fail, and it's also one of the most important. The pre-consultation is where the "seed of the sale" gets planted, where the client learns what can be done with their images and what the final result might look like. The goal here is two-fold—to put the final product idea in your client's head through an agreement about what product you'll be "shooting for," and to get them emotionally invested in the process. It also means learning more about who they are and how you can create the best possible session for them and their aesthetic style.

The ideal way to conduct a consultation is in-person. Not all photographers can do this, but it's important to note, clients need to be hit multiple times for information to "stick." So we not only talk to them on the phone, but we also request that they fill out a lengthy electronic form that asks them the same questions all over again. Then, we go over the information one more time when they arrive at the studio for their session. Overkill? No way. Wash. Rinse. Repeat!

What questions should you ask? To start, of course, you need the basics—what type of session, names, ages, etc.—but you should also begin describing what the experience will be like with your business. Don't resort to "yes/no"-type questions. Questions should revolve around them

and should be all open-ended. It's good to approach it from a "who, what, where, when, why" perspective.

I ask clients how they want to see the images five to 10 years from now. What wall in their home would they want to walk by and see them every day? What kind of keepsake heirloom, like an album, would they like to pass on to their kids and spend quality time with them perusing? Why portraits now? What does a professional image mean to them?

This almost always gives me the chance to communicate our company mission—our Purpose—which usually seals the deal to book the session and, more importantly, gets them well on their way to becoming a lifetime client.

The final topic I always address at the pre-consultation is the price. They need

to know what it's going to cost upfront. If they can't afford me, I'd rather them know now and decline to book, rather than at the sales appointment after all the work has been done and it's a ho-hum and disappointing sale! Not only that, but a client who's surprised by price won't be a happy one. Do we lose some potential clients at this stage of the game? Sure, we do, but I'd rather lose them now and leave that spot open for another client than commit to them only to have both of us unhappy in the end.

PRODUCTS

What you carry in your studio has a huge impact on your sales numbers. It also affects your branding and how your client "experiences" your studio. Most photographers try to carry too much!

With the allure of shiny new things to purchase at trade shows and everyone pushing this album or that metal print, it's no wonder photographers often try to carry too many products. The next thing you know, you're juggling dozens of vendors and multiple turnaround times, and client orders start falling through cracks like water in a sieve. And, on top of that, your clients have no idea what to invest in because there are too many choices! They get overwhelmed.

So how do you choose what to carry? Several factors play into this, including salability, cost, perceived value, profitability, branding and time-production value.

Salability really comes down to this question: Will it sell? Do clients in your market want the product? In some markets, gallery-wrapped canvas may be all the rage, but in others, clients may feel like "I can get that anywhere. Costco sells that!" Ask yourself if a product you want to sell is in demand. Is it unique? Can clients get it anywhere?

What does the product cost you, and what are you able to sell it for? This question encompasses cost, perceived value and profitability all in one. Why? They're all related. If a product looks cheap and you can't charge enough for it to be profitable, it's not worth it. Along that same line, if a product looks expensive and it is, then you also may not be able to charge enough for it to be profitable. Your cost-of-goods percentage will be too high.

If the product looks expensive with a high perceived value, the cost to you is low and the profitability is high: BAM! You've got a product you could potentially sell. But there are two more questions you need to ask before it's a slam dunk.

First, you need to make sure a product fits your brand. If you're a senior portrait photographer shooting high-school students with an urban edge, your products are going to be a lot different from a newborn photographer who has an earthy, organic, natural brand.

Also, think about your time. A product may be great in all other aspects, yet may take a ridiculous amount of time to design, order and receive from your vendor. It may not be worth it. For example, a custom-designed album that takes five hours to design and order may be great if you can charge over $2,500 for it and

your hard cost is less than $200. On the other hand, if that product costs you $500 and you can only charge $1,000 for it, it won't be profitable enough based strictly on its hard costs, let alone the time you have to put into designing it. Make sure products you carry have a good time-to-value profit advantage.

PRICING

Mention pricing to photographers and they curl into the fetal position and beg to crawl in a hole somewhere. Pricing is both an art and a science. The science part comes when you figure your "cost of goods sold" and can price those products according to a profitable margin—intimidating, to say the least. But perhaps even more important is the "art" of pricing, creating an overall pricing structure that encourages your clients to spend exactly what you want them to on the entire session.

My goal is to have each client who

walks through my door spend $1,000 or more for their products. How can you get them to do that? One way is to create a package system that gives incentive to the client to spend more. The idea is to have your lowest package have very little value to it. The least desirable products should go here, and there should be very little discount in the price of this package. This package should be priced at the absolute minimum dollar amount you're willing to do a session for.

Your middle package(s) should be the "go-to" place for your clients. Research has shown that almost all consumers purchase in the "middle." So, your middle package(s) should be the best value and should be priced at the average sale you want to get per session. Put products in here that your clients really want and give it enough value to be worth "upgrading" from the bottom package.

The highest package is your "whopper." This is the one most clients will

never buy. It includes the whole enchilada and is priced to reflect that. This package's main purpose is to make the middle package(s) seem like a good deal!

Another way of creating a pricing structure is to allow your client to "Create a Collection." This is an enormously popular way to go because it works and it's simple. The benefits are that the client gets to pick what they want to put into the package, and you get the average sale that you need per session. It's flexible for the client, but profitable for you, and there's no ceiling to what the client can spend, unlike traditional packages, where the "whopper" is the most a client will ever invest.

Our "Create a Collection" works like this: Pick one or more art products (wall art, series or album); Pick your digital files (all files either high-res or low-res).

We're what I like to call a "hybrid" studio. We offer both art products and digital files, creating the best of both worlds for both artist and client. To "Create a Collection" and get the digital files they so badly want, clients must first invest in a displayable art piece. Win-win.

What not to do? Don't look at other photographers' prices. Chances are, they have no idea what they're doing. Don't undervalue yourself. Doubt is your enemy. Don't let it win. Once you're pricing yourself right, have confidence in it. Then make your brand match your price point. If your prices are on the high end, and the brand is weak and appears inexpensive, then the clients won't book. If you're expensive, make sure you "look" it, too. Your brand must support the price.

PROJECTION

The "in-person" projection appointment is where the pre-consultation, products and pricing all come together to create the final sale. A slideshow presented on a big screen with touching music helps create an emotional sale—and emotion is what we sell. We don't sell photographic paper. We sell the feelings and associations that the photos represent. Wowing your client with all that emotion right off the bat helps ensure your sale is headed down the right path.

The key to the projection appointment is to start off with a slideshow and draw the client into their images. This is the peak of the client experience, and emotion surrounding the process is at its highest. Once the images are presented, it's up to you to reaffirm the products presented in the pre-consultation.

If you've conducted an effective pre-consultation, then the sales appointment becomes just an "order-taking" appointment. The client will already have an idea of what they want to do with the images, they will have seen your pricing, and you'll have already "shot for" the product. If the client is at a loss in the sales room or is under "sticker shock" at your prices, chances are, you dropped the ball somewhere and didn't prepare them for their investment.

POLICIES

Your business policies are the glue that holds your relationships with your clients together. Look at it like a prenuptial agreement. Having solid "rules" that your clients physically sign for in a portrait contract ensures they understand that it's your sandbox. They can come play in it and you'll create some amazing art for them, but they have to play by your rules. It lays out everything in the beginning, so there are no surprises when the unexpected happens, and prevents problems from happening before they take place.

You should have policies in regard to sessions, graphic design, payment, ordering, delivery, archiving, liability and conduct. Be sure to outline what you, as a business, will provide to the client and what's expected of them as a customer.

What if your client challenges one of your policies or asks for an exception? It's important to draw your line in the

sand. One of the most common challenges I get is that my clients don't want to place their order the day of the sales session. They want to go home and think about it. I always say "yes," but it's on my terms. I tell them their original session fee included this appointment, and if they'd like to book another two-hour window of time for another in-person appointment, it's an additional $100 fee. This is outlined clearly in our policies, and the client suddenly understands that my time is valuable. Almost all of them go ahead with their order that day.

Clients also ask me to put the images online before they have paid. This is a big "no-no" for us. This is where I kindly tell it like it is: "Unfortunately, we can't release images outside the studio until full payment has been made. Screenshots and right-clicking are just too easy in today's digital age, and we have to protect our livelihood. I thank you for understanding." Clients who ask this question of us quickly realize why it's not possible and it won't happen. Clearly communicating your policies is what will help prevent problems and give you written backup to issues clients may have potentially.

However, if there is a problem, there are some cases where you'd be the better

businessperson to fix it. For example, a senior's name is misspelled on a graduation announcement and mom approved the design. Should you fix it? Probably. When issues like this happen, ask yourself if the money you save by turning away from the problem is worth it. Sometimes just fixing the issue will lead to an evangelist client who will become a loyal part of your business family and sing your praises to everyone in her circle. That makes it worth fixing.

Anytime you can create amazing customer service without hurting your bottom line, then it's worth the effort. It will return to you tenfold. Having good and effective policies is simply a balancing act between providing a quality customer experience and protecting your business.

THE 6 P'S IN PRACTICE

A good system of sales is predictable, reliable and repeatable with every

client. It creates the same high-quality experience for every customer and gives you the peace of mind knowing most of your clients will spend your desired average sale. There always will be outliers—the $5,000 sale and the $500 sale—but if you can ensure that most clients will spend what you need to earn, then it's a win-win.

When you can perfect the P's and make every one of them work for your sales system, while keeping it all under the umbrella of your business purpose, you'll have an undeniable brand. You'll have a systematic approach to sales, averages you can rely on, a predictable income, and happy and loyal clients who appreciate your art. Most importantly, you'll have confidence, the freedom to grow your creativity, the ability to crush doubt, and the self-esteem to believe you're worth being paid for what you love to do.   DP

Julia Kelleher, M. Photog., Cr., CPP, is a newborn specialist portrait artist in Bend, Oregon. She teaches sales, business systems and newborn portraiture to professional photographers worldwide. She and her online course offerings can be found at www. jewelueducation.com and www.jewel-images.com.

Weddings AND EVENTS
2015 PHOTO CONTEST

Capturing milestone memories and major moments is what photography is all about. Submit your best images of weddings and other significant life events for your chance to win prizes and get published in *Digital Photo* magazine.

dpmag.com/weddingsandevents

The
InvaluableInternetInves

STRATEGIES FOR USING WEBSITES AND SOCIAL MEDIA TO BUILD AN AUDIENCE FOR

BY TRACEY CLARK

There's no disputing the fact that the Internet can be an invaluable resource for any burgeoning photography business, but when you start leveraging it as a tool for business growth, the real benefits come into focus. There are a number of strategies you can explore to take advantage of the many Internet outlets and social-media platforms available. Not all of them are created equal, and some will help you meet your objectives better than others, depending on what your goals are. A great way to start is to educate yourself about what the web has to offer and take it from there.

Spending your time, energy and, when necessary, money in establishing an Internet presence can be a worthy and valuable business investment. Using the web to promote your work may seem obvious, but you'd be surprised at how many photographers don't have a web address of any kind to send contacts and clients to.

Now, the thought of designing a website may feel overwhelming. Who wants to spend the time figuring that stuff out when the real fun comes in shooting? The good news is, you don't even have to "design" a website if you don't have the time, know-how or money. Using a simple service such as About.me can almost effortlessly supply you with your very own landing page (a mini-website).

It's easy, free and predesigned so all you have to do is pick a photo, write a bio and choose one of the templates to create a professional-looking webpage. About.me pages allow you to link to all of your other online whereabouts (Facebook, Instagram, Twitter, etc.) so one single page (one URL) acts as a hub for everything. Having a web presence is essential in growing your photography business, so a single, succinct web page is an ideal and simple alternative to a full-blown website.

From there, the sky is the limit regarding creating a site (which is why it can be so daunting). When whittling down the options to decide which way to go, fig-
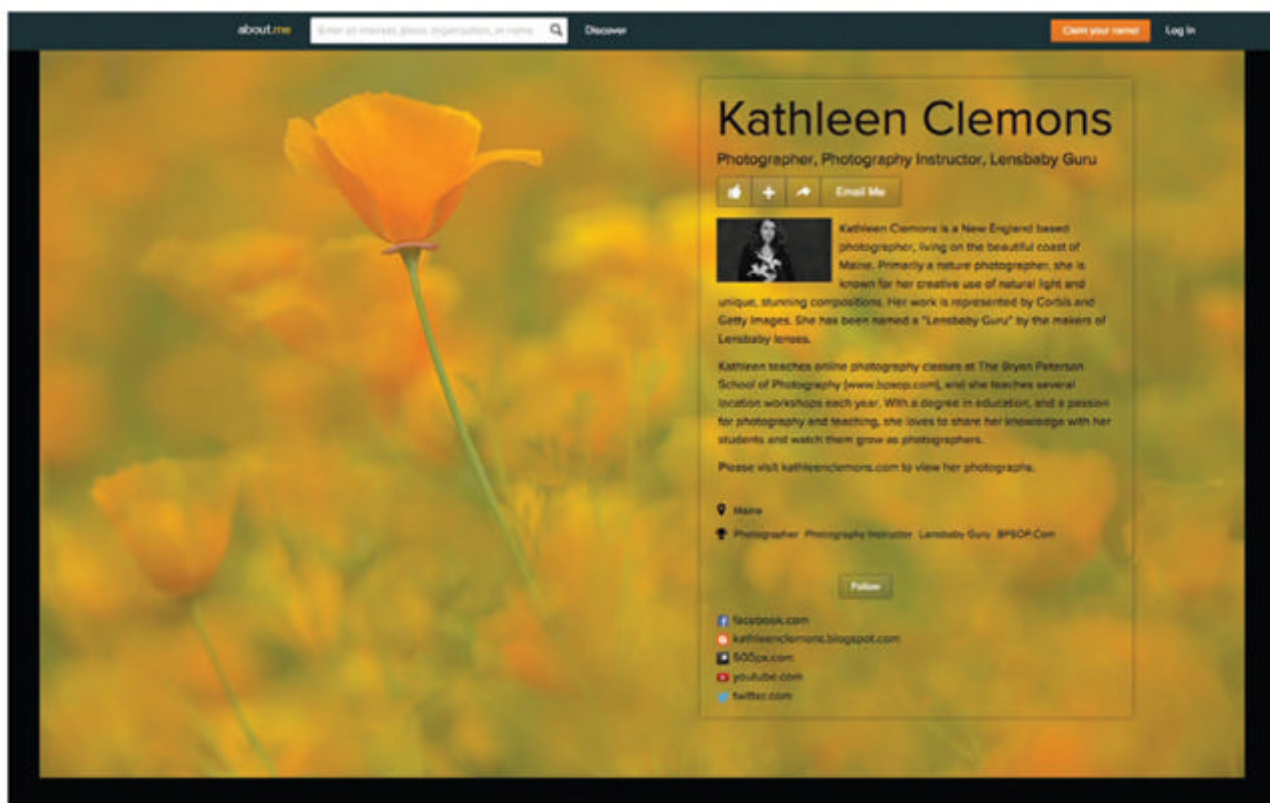
"About.me is such a simple way to establish an online identity and to connect all of your social-media pages in one location. It's like a big, beautiful business card, with much more information! Being able to post a bio along with links to different sites, pages and platforms allows me to consolidate all my links on a single page—a valuable resource for me as a photographer."

—Kathleen Clemons, about.me/kathleenclemons

tment
YOUR PHOTO BUSINESS

the thread that connects us

February 20, 2014 by tracey clark

2015 diy photo calendar

listen in!

check out the gallery!

"When I started Shutter Sisters, I knew I wanted it to be a blog, with the whole idea being women photographers sharing images and, equally importantly, sharing thoughts, feelings and stories about the images and about living life through the lens of a creative woman. The blog proved to be not only a great outlet for the contributing photographers, but allowed for other women to gather, comment and connect. Our brand grew exponentially when we were asked to write a book, based on the look, feel, content, and visual and narrative voice of the blog itself. Yes, a publisher found us! To date, our photography book has been published in over 10 languages. Go figure. It's a good example of how sharing your work online can turn into tangible and lucrative business opportunities!"

—Tracey Clark, shuttersisters.com

ure out exactly what you want your site to do for you. Basic questions like, "What's it for?" or "Who's it for?" can help you decide what kind of site is right for you.

It can also be equally helpful to know what you don't want. For example, if someone has told you that you really should have a blog, but you don't really want to write blog posts or even update your work regularly in a blog-style format, then you actually shouldn't have a blog. If you do want to showcase your work in a way that hopefully will get you more work, then you can opt for a portfolio-type site. You might use a platform like WordPress for that kind of site—WordPress isn't just for blogs! The beauty of using a platform like WordPress is that it does allow for a seamless way to add a blog to your site if the need ever does arise. Plus, if you ever want help from a developer or designer, it's a popular and well-supported platform to use.

Other (aka endless) site options are available. A service like PhotoShelter

is great because it caters to photographers. With affordable options ($10-$50 monthly) and predesigned templates, you can create a site that showcases your work for potential clients. As a brand, PhotoShelter is dedicated to being an invaluable resource for the part-time or full-time pro, offering free guides that are loaded with tips and tricks to help you grow your business.

In addition to showcasing your work for clients and potential clients to see, there are other ways to establish yourself online in the photography genre in which you want to work. When testing the waters of social media and cracking the code on which of the platforms work best for you, consider your desired client.

Facebook is a great way to meet people where they're at. If you're a portrait or wedding photographer, many of your clients are already spending their time on Facebook, so establishing your presence there likely will gain not only new eyes to your work, but potentially new clients

to your list. You can approach Facebook by setting up a simple professional Page, or you can just use your personal account to speak in a more casual voice for your photography brand. If you go the more personal route (which can yield more engagement because people like to engage with people more than Pages), keep in mind that you'll want to be very careful that personal doesn't get unprofessional.

Beyond Facebook, there are more visually centric social-media platforms to consider. Obviously, visual outlets are ideal for photographers. Services like Flickr and Instagram can be effective because they not only make the photo-uploading and site-updating process a breeze, they act as galleries for your most current photographic work. These are also both social-sharing sites, so they're meant to be used for community building—and a creative community can also mean potential professional connections and clients.

Outlets that aren't as visual, like Twitter, for instance, still play an impor-

"When I showcase my photographs on Flickr and Instagram, I can just be me, my most sincere self. This authenticity shines through the work that I've shared there, and is further demonstrated through my professional portfolio. I feel that together, all of these images (and their visibility on these sites) contributed to my acceptance as a founding photographer at Stocksy United."

—Holly Clark, *flickr.com/photos/soupatraveler*
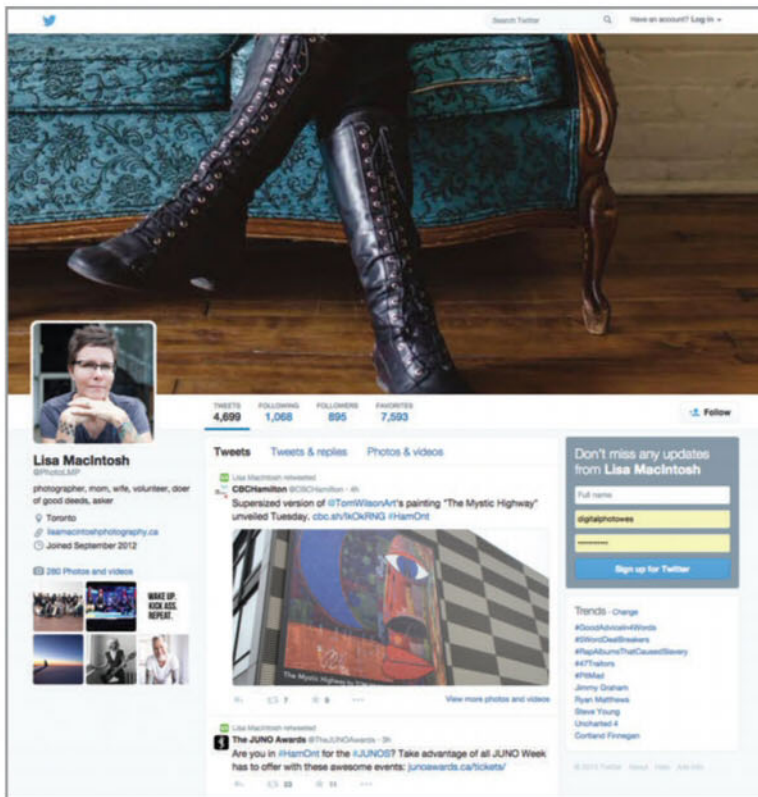
"With Twitter, I can send out a quick blast about something I'm working on, a tweet to someone I would really love to photograph, a mention of something I would like to volunteer for and, before I know it, I'm doing it! At 7:30 a.m., one morning, I sent out a tweet to a local musician, Tom Wilson, saying, "I'd love to photograph you the next time you're in Toronto!" At 2 p.m., that afternoon, we were sitting together in the window of the famous Horseshoe Tavern downtown. I got a few great shots and, more importantly, a friendship was born. I have photographed him a few times and was able to shoot an amazing concert that he hosted last summer, where I met a musician that I've loved since I was a teenager, Gordon Lightfoot. I've also met many people in Tom's circle since then and photographed many of them!"

—Lisa MacIntosh, *twitter.com/photolmp*

tant role. Finding the right client is often merely a matter of connecting with them—it's half the battle. Twitter may be the fastest and, believe it or not, the most direct way to get you and your work in front of that person or brand, keeping in mind that the people behind Twitter accounts are often the people themselves. By finding key players in your field of interest on Twitter, you can study them, and at the same time, showcase yourself. By simply mentioning your interest in working with that person or brand through a tweet, you put yourself on their radar, if nothing else. They might think of you the next time they're looking to work with a new photographer.

The best part of using the World Wide Web to promote your photographic work is that the whole wide world becomes a potential client. Anyone from as near as your own hometown to someone across the globe can virtually meet you and experience your work online. Investing the time, energy and/or money into a web presence (no matter how simple) can definitely help grow your business. Showcasing your work, highlighting your services and illuminating who you are as a photographer can all help you land that next gig—and the next one, and the next! DP

SOCIAL SKILLS

POPULAR NETWORKS TO KNOW AND USE WHEN MARKETING YOUR STUDIO ONLINE

BY ASHLEY MYERS-TURNER

Social media probably isn't the first thing you think of when putting together your studio's business plan, but in a digital world, it's an important factor for branding, making connections and increasing word-of-mouth clients. Here's a quick overview of the most popular social tools and how they're best used by photographers.

FACEBOOK

The social-media leader is rumored to grow even further with an upcoming new feature to compete with LinkedIn. For photographers, having a professional Facebook page separate from your personal profile gives you a place to focus on your studio's work and share your images and announcements. It also provides a place for clients to interact with you and each other, share your images with their friends and provide comments, which, in turn, act as personal references. As clients comment, it will appear in their friends' feeds, creating an organic reference—particularly good for wedding and portrait photographers for whom word of mouth is the gold standard.

TWITTER

Another major force in the online social universe, Twitter has evolved and improved its photo-sharing capabilities, but its real service is in connecting and communicating with other photographers from a distance and in keeping up with breaking industry news. It's also a great way to point clients (and potential clients) to your work on other sites, show them your personality and share other news that you find interesting.

INSTAGRAM

A veritable playground for social photography, pro photographers use the app in different ways depending on their photographic genre and personal choice. Many choose to use it for showing their personality, with an emphasis on photos from everyday life, or for debuting unreleased work. Others prefer to stick with their favorite portfolio-quality images, and spend time interacting with clients and fans.

500px

Since the site's relaunch in 2009, 500px has been growing its services for photographers, making it a one-stop hub for portfolios and social connections, and includes a marketplace for selling prints and digital copies, as well as a new Prime option for digital photo licensing. Photographers from all genres convene at 500px to view the Pulse page, which uses both an algorithm and social votes to place fresh favorites on the home page for the entire community to view, encouraging comments and interactions.

GOOGLE+

One important part of reaching new clients is high search ranking for your studio's brand and web presence. Google+ is the social-media stream created by the ultimate search tool Google, so by simply taking the time to fully complete your Google+ profile, you've already increased your chances of being found by the search engine. Being an active member increases this further. The Google Hangout feature, built into your feed, makes communicating with clients quicker and perhaps easier than long email threads and phone tag.

PINTEREST

Content posted by Pinterest users is highly "viral" (a good thing), and the community is primarily female. Since the majority of household purchasing decisions are made by women, this is an excellent arena to present photographic work, especially for wedding, portrait and fashion photographers, or those selling fine-art prints. Once an image is pinned to your board (with a caption), it's viewable by your friends and clients and available to be shared. Pinterest also may suggest your pin to users who have pinned similar subjects in the past, and is searchable through hashtags. Ensure your pin goes directly to your purchase or contact page, so that each potential client can find you once your pin circles the Pinterest boards.

FLICKR

This popular photo-sharing community can be used as an easy portfolio tool, but it's also historically known as a place to meet and connect with other photographers who are interested in the same subjects. Here, you can learn and grow with a specialized community of photographers, gaining name recognition within your field.

TUMBLR

The micro-blogging site Tumblr is a multifaceted tool that can be used simply as a social network or even can be used as a platform for your portfolio. You can create full-form blog posts or simple, single-image posts, and post videos, too. Current and potential clients can keep up with your most recent work or "behind-the-scenes" images, while an entirely new group of people may see your posts when your followers "reblog" one of your posts. DP

Something You Made

TELL THE STORY OF A HANDMADE ITEM WITH CONTEXT AND DETAIL

TEXT & PHOTOGRAPHY BY ALESSANDRA CAVE

"I want to learn more and more to see as beautiful what is necessary in things—then I shall be one of those who make things beautiful."

—*Friedrich Nietzsche*

When we make something with our own hands, we not only feel great satisfaction, but we also bring more beauty into the world. All the care and attention we put into what we make is a form of love and that love makes everything look and taste better.

As photographers, we like to make images. We find the elements, we stage them, we frame and compose, we shoot, we develop, we print, and we share our work to inspire others. But for this exercise, I invite you to turn your camera toward the other lovely things that you make. It might be a handmade card, a knitted scarf, your own chai blend, a painting or a meal. Pretty things and

Show your process. You can set up a tripod and trigger the shot with a timer, or you can ask a friend to model for you.

If you've made multiples, use an overhead shot to show variations in size, color and design.

thoughtful details are ideal to photograph, and shooting the wonderful things that we make is also a great way to record the joy and sweetness that we generate for ourselves and for others in the most ordinary days.

What did you make recently that was rewarding and that made you proud, happy and excited? If you didn't make anything recently, then make something and shoot it now. It can be something as easy as making a favorite dish, baking some cookies or creating a collage.   DP

Excerpted with permission from Shooting with Soul *by Alessandra Cave (Quarry Books, 2013), www.quarrybooks.com*

Add meaning and context to your handmade items by photographing them in a way that shows function and scale.

EXERCISE INSTRUCTIONS

1| Style your shot with some of the tools, materials and ingredients you used in your project. They will add interest and enhance the composition of your shot.

2| Put as much thought into the styling of your shot as you put into the making of your masterpiece. Take time to arrange all the elements to create a well-balanced image.

3| When applicable, use additional props and/or models to show the scale of your masterpiece or its function. For instance, use a model to photograph a scarf you knit or a piece of jewelry you created—or place a pillow you made on a chair to show how big it is.

4| You can also create a shot that captures the joy of sharing, wearing and trying out what you made. For example, you could photograph a friend enjoying a piece of a pie you made.

TECHNIQUES

1| Either a fast prime lens or a macro lens is a good choice for throwing the background out of focus, which emphasizes the focal point of the image. The macro lens allows you to get even closer to your subject and highlight its details. If you're using a compact camera, you can use the macro setting for close-ups.

2| Use a tripod and self-timer or remote for a self-portrait of you working on your masterpiece.

SHOT IDEAS

1| Photograph a tray of cookies right out of the oven with melting chocolate chips.

2| Take a photo of something you knit or are in the process of knitting. Show your needles and wool spools.

3| Capture your painting in progress and showcase the finished artwork.

ALESSANDRA CAVE *is a commercial and editorial photographer living in San Francisco. She's also a writer, a teacher and the author of* Shooting with Soul, *an inspiration and technique book with 44 photography exercises exploring life, beauty and self-expression. Learn more about Alessandra and follow her work at **www.alessandracave.com.***

Photo Fulfillment

INNOVATIVE ONLINE SERVICES OFFER CUSTOM GALLERIES, APPS AND SHOPPING EXPERIENCES FOR YOUR CLIENTS
BY THE EDITORS

Partnering with a professional lab or fulfillment service isn't a new idea. Many pro photographers love the creative process behind the camera, but are less interested in producing and fulfilling prints, albums and other photo products. What's new are the tools available in the digital age for customized marketing, image storage and delivery, and e-commerce solutions that give a small, independent studio many of the capabilities of a large commercial operation.

ShootProof (shootproof.com) is one such service, designed specifically to help portrait and event photographers share, print and sell work. While it doesn't replace your portfolio site, it can be integrated into your brand, and it allows you to offer clients personalized galleries to view all images from their wedding, graduation or business event.

"How I describe it is like Dropbox—you pay for the storage and not sales," says ShootProof co-founder Colin Breece. Plans start at $10 per month for up to 1,500 photos, with several tiers, including an unlimited number of photos for $60 per month. There are no commissions when you sell images or photo products.

Upload your high-resolution files to the service (up to 50 MB per photo), and they're secured on ShootProof servers,
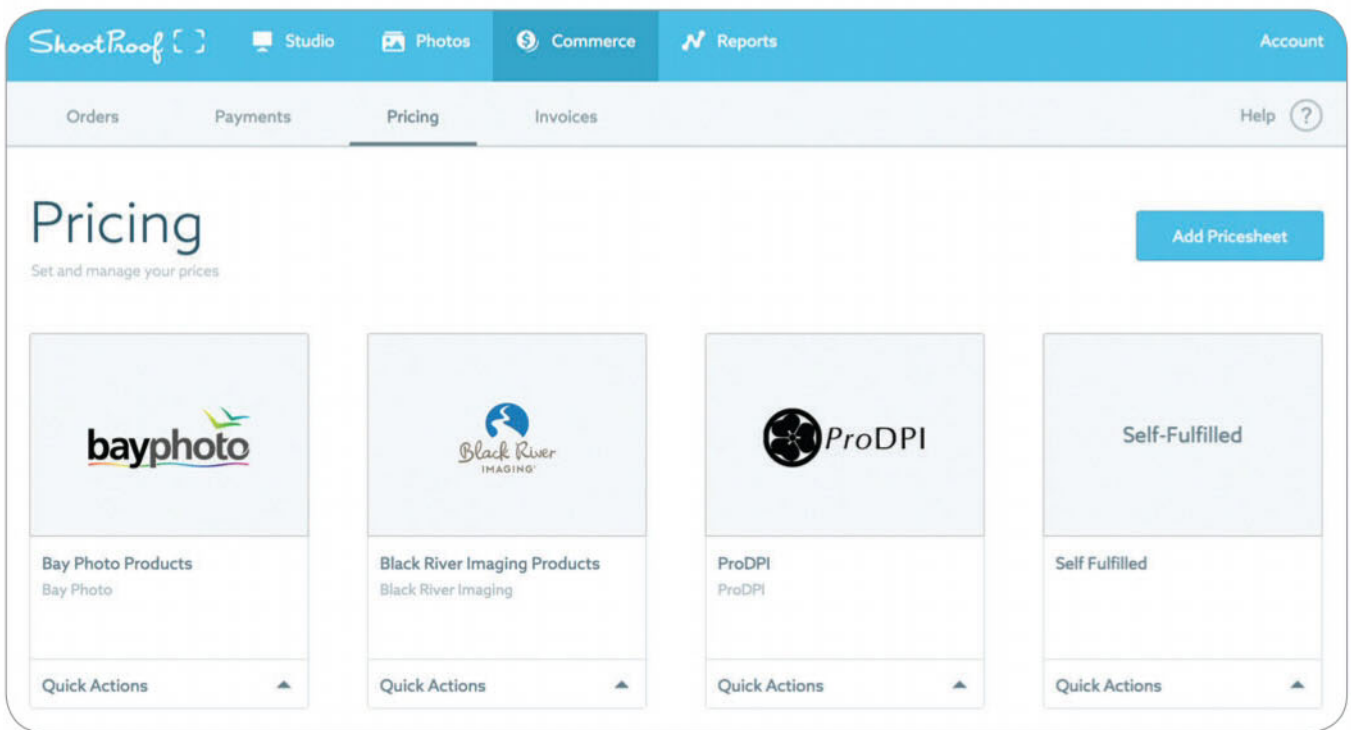
ShootProof Pricing

retrievable at any time, providing remote backup for your images. Now you're ready to create custom galleries for each client, complete with shopping cart and payment processing.

These galleries may be public for all guests to view, or password-protected so that only the client may see the photos. All of the galleries are designed to be viewable on both desktops and mobile devices, and you can brand your galleries with your studio logos and colors. It's also possible to monitor customer interaction and see what products they're selecting.

You can fulfill your own products if your studio is set up for that, but ShootProof has partnered with labs all over the world, including Bay Photo, Black River Imaging and ProDPI, to provide prints and other photo products for your clients. You can select which products from these labs are available to your customers, and also set pricing for each.

After your customer selects which products they want, you're able to review and approve the order, or you can

ShootProof Galleries

Similar Services To Compare

ShootProof is just one of many services that offers engaging online interactions and order fulfillment for your clients. Depending on your needs and preferences, some may be better suited to you than others. For example, if you prefer to avoid paying monthly fees, Instaproofs charges a commission on sales instead, while RedCart offers the option of hosting its service on your own site for a one-time charge. Some excel at online storage and backup, and some don't. It's worth the investment of your time to compare these services to find one that's the right fit for your studio.

Instaproofs
instaproofs.com

PASS
pass.us

PhotoShelter
photoshelter.com

Pixieset
pixieset.com

Plover
plover.co

SmugMug
smugmug.com

Queensberry Workspace
queensberry.com/workspace

RedCart
redcart.com

StickyAlbums
stickyalbums.com

Zenfolio
zenfolio.com
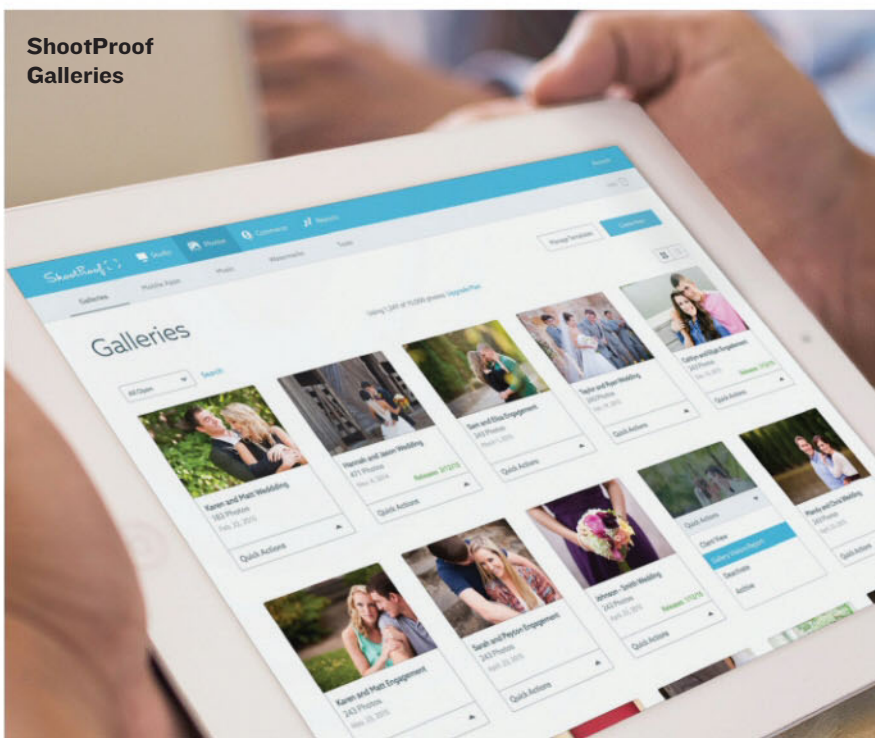
ShootProof Mobile Apps

opt for automatic fulfillment without your approval. The order is sent to your selected lab, and finished products are then shipped directly to your customer and are "white-labeled," meaning there's no lab branding or pricing information in the package your customer receives. ShootProof pays the lab for you, either through a portion of your sale proceeds or by charging a credit card on file.

ShootProof includes the ability to sell downloads of your original files. If a client's package includes digital images, a download button can be added to the gallery with optional pin protection. Digital file sales can be custom packaged; for example, you may choose to allow the bride and groom free access to your digital files while charging wedding guests for single or multiple images.

ShootProof also offers mobile apps, allowing you to create custom digital albums for each of your clients who download the app to their smartphones or tablets. The app features your studio branding with up to 40 photos presented in a polished, mobile-friendly design. The app also integrates sharing to social media, and you can control sharing options for each mobile app you create. "It's a great product for photographers to sell or give away as a referral tool," says Breece.

Another innovative mobile marketing tool is the Event Emails iPad App, which lets guests at an event you're pho-

tographing preregister to receive notification when photos of the event are available to view and purchase.

As social media and online interactions play an increasingly important role in the way we share photography, offering your clients a rich, interactive experience of their photos on multiple devices—plus convenient shopping—will help distinguish your brand to grow your business through word of mouth and social media. **DP**

ZIIBRA

Using a slightly different model, one which co-founder and CEO Omri Mor calls "studio-to-home" in homage to the farm-to-table model, ZIIBRA (ziibra.com) looks to bring art directly to fans through one-off pieces, digital downloads or a prepackaged subscription. Mor emphasizes that ZIIBRA is a place for "photographers to engage with their customers." They can do that through active multimedia journaling, utilizing videos, photos and audio clips to update their fans on what they're doing creatively. In this way, Mor hopes each artist will be able to explain his or her point of view, connect with each fan and sell the type of work he or she is excited about. ZIIBRA also features a support team that helps develop subscription packages that are reasonable to fulfill within each time frame for artists interested in that option, as well as help with custom social-media images and site videos.

Make A Photo Book

As a photographer, it's important to cultivate the skill of telling a bigger story through multiple images thoughtfully arranged. Clients will often seek single images for prints, but a photo book can be an heirloom treasure to preserve memories for future generations.

Many printers offer book publishing with proprietary software. Once you find a printer you like and software that matches your style, it's simple to start putting together your first book. Here, we'll take you step by step using BayPhoto.com's Bay Designer software for designing and ordering a photo book.

1. Place all the photos you may want to use in a single folder. These photos already should be processed for your desired look, but don't need to be cropped.

2. Open the photo book software and choose the type of book you'd like to make. Your options will vary depending on the printer, but often include a selection of dimensions and material for the cover, including a photo wrap, metal print or acrylic.

3. Once you choose your product, add the image folder and name your project.

4. This is where you get to start having fun making your book. Choose from the layout templates or make your own design. Place images, crop to the desired size, and fit to the layout frame.

5. Use borders, backgrounds, vignettes, drop shadows and text to give the personality you're looking for.

6. Once you're done creating your book design, you can create a digital proof to show your client.

7. After you have client approval, order the book and finalize the printing details. This includes decisions such as page thickness, square vs. rounded page corners, specific paper options, page textures, page building and presentation box preferences. This is also when you can choose if you'd like lab color correction, noting any special instructions, or mark that color correction isn't needed.

8. If the book is shipping directly to your client, don't forget to follow up to see that they received and are enjoying it—this can lead to sales of additional copies!

MANAGING YOUR ARCHIVE

BEST PRACTICES TO ORGANIZE AND PROTECT YOUR PHOTO LIBRARY

TEXT & PHOTOGRAPHY BY TOM BOL

Every time I enter my office, I have to walk around a row of file cabinets. Meticulously captioned, labeled and organized are nearly 150,000 slides. Blood, sweat and tears went into creating that database of chromes.

How times have changed! Next to my row of file cabinets is an 8 TB RAID drive with nearly 200,000 images—four years of images packed into a shiny enclosure about the size of a half-gallon of vanilla ice cream. Where will it go next?

Modern image database management is critical for all photographers. Digital images need their own caption and archiving strategy, just like slides. A good system will allow you to quickly organize, find and back up your images.

IMPORTING AND ORGANIZING

The first question to ask yourself is, "How am I going to organize my images?" While a basic system of folders works for small image libraries, for professionals, I recommend using a database program that facilitates searches and offers basic photo-editing tools.

Most pro photographers use Adobe Lightroom to manage their image libraries, and with good reason. Adobe has designed this program to be the one-stop shop for both amateur and professional photographers alike. Lightroom offers extensive organizational and search tools, as well as powerful editing and output modules. Many photographers can do all their editing in Lightroom without using Photoshop at all.

Importing new images into Lightroom is fairly straightforward. Open Lightroom and plug your storage card into your card reader. This brings up the Lightroom Import window. At the top of the window, Copy should be selected. Copying files from your storage card will duplicate them in a new location (your hard drive) and add them to a new catalog. (If you already had the images on your hard drive, you would select Add, which wouldn't move the original files, but simply add them to a new catalog.)

On the right side on the Import window are some important choices. First,
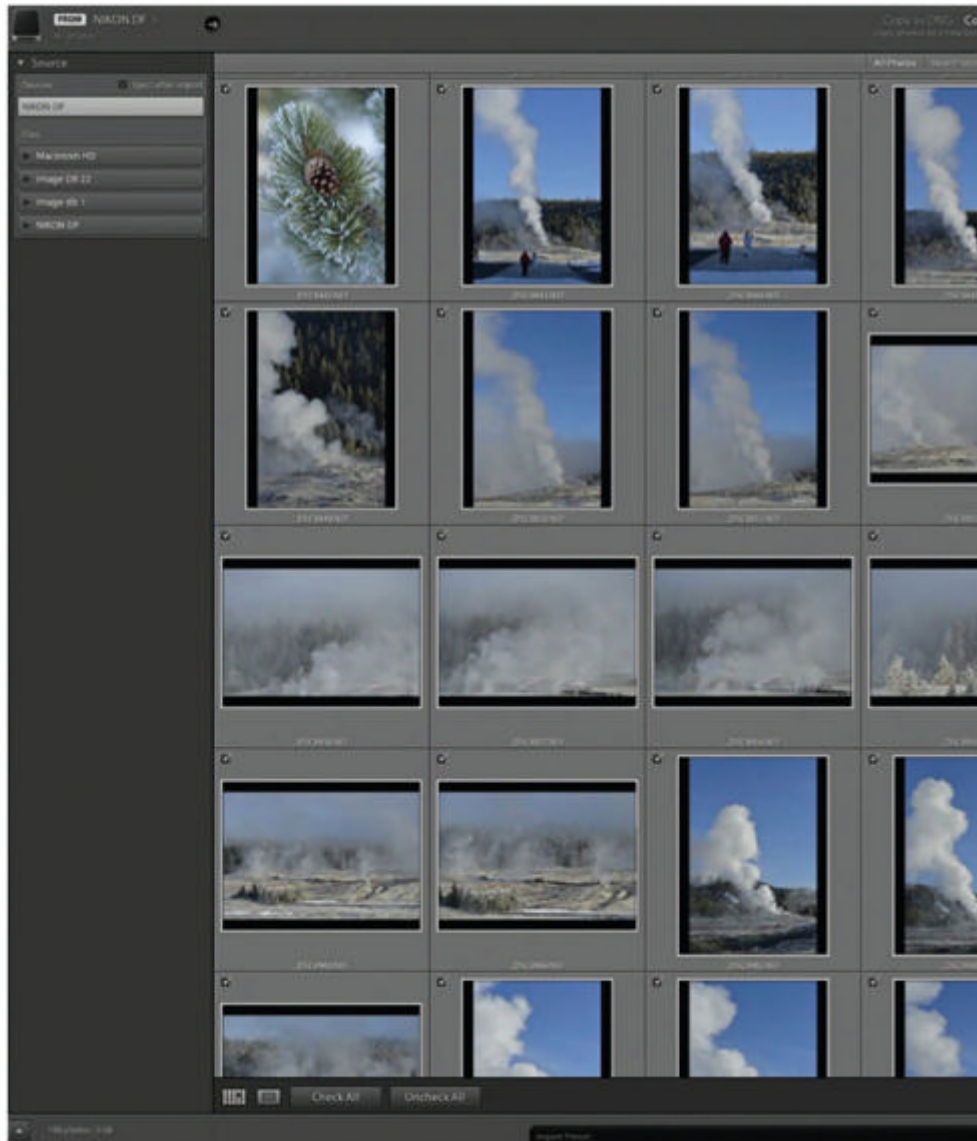
under File Handling, I choose Minimal under Build Previews. This generates a small preview image, which renders faster when you're searching large image databases. Also in File Handling is an option to download a second copy of your images to another hard drive. If you store your images on your computer hard drive, this option lets you make a second copy to an external drive for more backup.

File Renaming is next. There are many options to name your image files; at my studio, we use Custom Name-Sequence. The subject is identified by the custom name, and the number indicates that specific image in the subject series. For instance, we label portraits with "port" followed by a number to indicate that specific shot in "Portraits".

Apply During Import is next, and this makes or breaks how easy it is to find your images. In this window, you add your keywords and other metadata. Lightroom offers templates to caption similar images, which speeds up the process. Your database search capabilities are only as good as the amount of information you add to your images. If you want to find "portraits", "female", "blonde hair", "teenager" and "happy", you need to add these keywords to those images.

Finally, in the Destination pane, choose a location for your images to be stored on your hard drive. This is where Lightroom will link to your original files. Lightroom will generate previews of your images so, if the hard drive containing your images isn't connected, you can still search your database for images.

To reconnect an image preview to
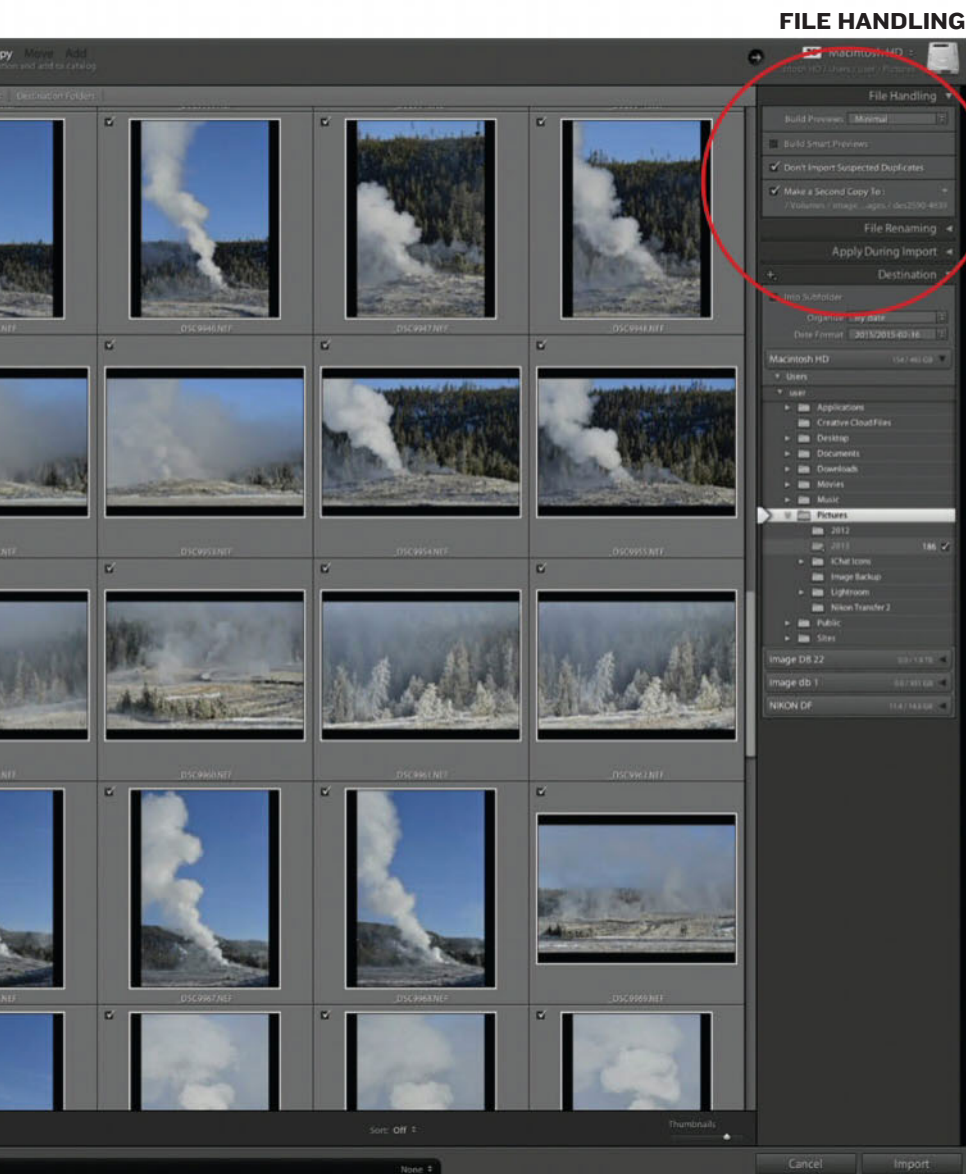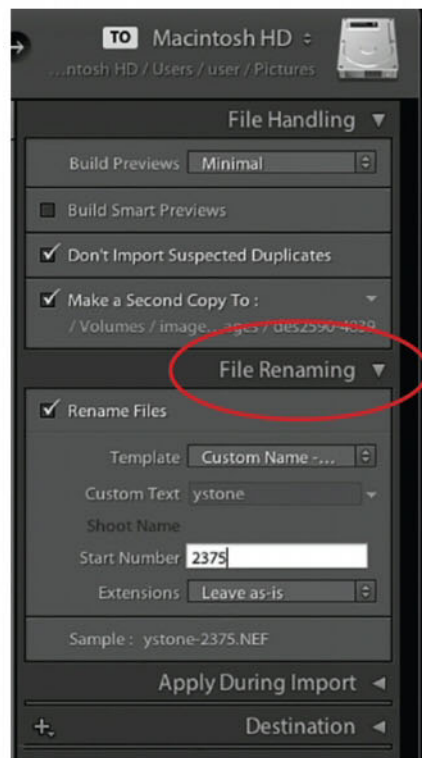
FILE RENAMING

the original file, reconnect the external drive. Next, in the Library module, choose Library > Find All Missing Photos. Click on the Photo Is Missing icon (exclamation mark in the image preview window) to reconnect the original file to the preview.

Now we have our images organized

FILE HANDLING
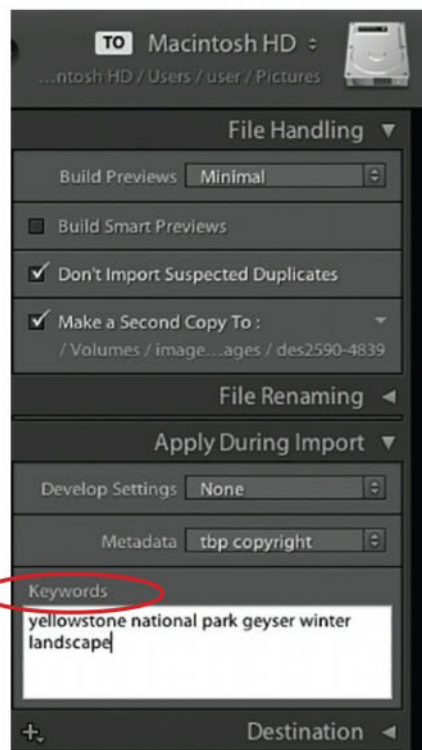
KEYWORDS

Good-Bye Aperture, Hello Photos For OS X

For years, the majority of professional photographers used one of two systems, Adobe Lightroom or Apple Aperture. These programs were designed to handle large image databases and have extensive editing controls. When Apple announced they would stop development of Aperture last year, those photographers were left with a choice of switching to Lightroom or waiting to see what Apple had in mind as a replacement.

Both Aperture and Apple's amateur-oriented iPhoto will be replaced by a new Photos app for OS X (as of this writing, Photos is currently in beta). This app will allow images to be stored in iCloud, with access to images on Apple devices like the iPhone and iPad. Aperture users can migrate their photo libraries directly into Photos for OS X. The app will offer editing tools so users can edit their photos from anywhere on their devices via access through iCloud. This new app may be the solution for some photographers, but it won't offer all the editing tools that were available in Aperture.

For former Aperture users, in the latest version of Lightroom, 5.7, Adobe has added an Aperture import plug-in that will allow you to import your image library from Aperture into Lightroom. In the Library module, choose File > Plug-in Extras > Import from Aperture Library. Lightroom will recognize image keywords, star ratings and flags—but Lightroom won't recognize your edits done in Aperture. During import, Lightroom allows you to save a JPEG version with your Aperture RAW editing applied to the image, preserving those adjustments, to some extent, at least.

MISSING PHOTOS

in a Lightroom catalog file and our original image files stored on one or two hard drives. Let's talk about backup.

BACKUP STRATEGIES

No matter what system you choose to organize and back up your images, two key aspects must be built into your system: redundancy and offsite backup.

Redundancy is just what you think it is. The more places you have your irreplaceable images, the less likelihood of losing them if something happens to one backup source. And directly tied to sound
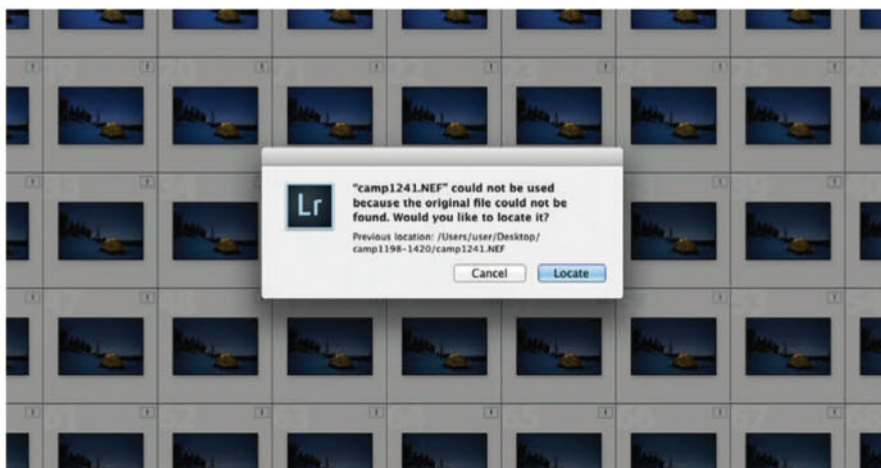
redundant backup systems is to have offsite backup solutions. Imagine this worst-case scenario: Your ground floor home office where you store your images floods to the ceiling, ruining your hard drive. Did you just lose all your images? Not if you had a second backup hard drive stored out of your home office.

Most photographers feel comfortable

DESTINATION PANE

having two independent backup sources, one at their office and another offsite. There are many options for this strategy. First, consider the hard drive where you store your images. We use G-Technology G-SPEED Q RAID 5 systems to back up our images. RAID 5 systems use multiple drives that are redundant, meaning if one drive fails, you can replace it and not lose any data. If you have a single external hard drive backing up your images and it fails, you potentially could lose all your data. If you're using single drives, back up to multiple drives to increase the redundancy of your database system and image backup.

Another system many photographers use is storing images on a home hard drive and also storing them on a third-party offsite service. Photo-specific backup is offered by companies such as Mylio, PhotoShelter and SmugVault. For an annual fee, these companies offer backup of files and images on your computer. Some companies offer automatic backup, while others have you manually upload your files to the server.

For smaller image libraries, you might consider cloud storage sites such as Apple iCloud Drive, Dropbox and Flickr. All these offsite backup options offer access to your images online anywhere you have Internet access. The points to consider are their pricing plans, maximum storage available, file types allowed and image security online.

With your images now backed up in two places, you can start sleeping a little easier. What happens if your Lightroom catalog files disappear when your computer hard drive crashes? Not good. Another

backup consideration is backing up your database files like Lightroom catalogs. Be sure to regularly back up your Lightroom catalog, and have it stored in multiple locations so if your computer hard drive crashes, you have copies of your Lightroom catalogs in other locations.

One quick point: Backing up your Lightroom catalog is only backing up the organization structure of the image catalog. Your original images aren't getting backed up when you back up your Lightroom catalog. You need to back up your original image files, as well. At photo workshops, many times I've encountered participants who thought backing up their Lightroom catalogs was backing up their original image files. This isn't the case—back up your images, too!

In the end, image database management is very specific to the individual photographer. Shooting habits, file size, operating systems and many other variables will determine what system best works for you. Databases and image searches are only as good as the information that's entered into the system (think keywords), and you need to have images and database catalogs backed up in case of disaster. The real question is, "Can you sleep soundly at night with your current system?" If not, use these principles to create a solid image database system. DP

To see more of Tom Bol's work, visit his website at tombolphoto.com.

Mylio

Another new database management program offering even more cross-platform compatibility is Mylio (mylio.com). This program allows you to organize, edit, back up and sync photos across devices and to the cloud. The editing tools are nondestructive, and images can be organized in albums and searched using star and flag ratings. What really caught my attention with Mylio was the program's automatic backup of newly added images and the ability to work with existing libraries from Aperture, Lightroom, iPhoto, Flickr, Facebook and even Instagram. Mylio offers a variety of annual subscription plans, depending on the number of images and devices you want to sync. The Basic Plan ($50/year) includes 50,000 images and three devices.

Panasonic Lumix DMC-GH4 4K Mirrorless System Camera

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• UHD 4K 3840x2160 at 30p/24p
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• Magnesium Alloy, Weather-Sealed Body

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EOS 7D Body Only #CAE7D..................................
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• Built-In HDR and Multiple Exposure Modes

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Kit with 24-105mm L IS #CAE5D324105 ...**3399.00**

22 Mega Pixels

▸ **Canon**

Call for Available Rebates & Promotions on Select Bodies, Lenses and Flashes!

EOS Flash System (USA)

270EX II **169.99**		430EX II **299.99**	
320EX................. **549.99**		600 EX-RT **549.99**	
MR-14EX Ringlight........................**549.99**			
MT-24EX Twin Flash......................**829.99**			

EF-S Lenses for Digital Only (USA)
(Not compatible with full frame cameras)

60/2.8 USM Macro (52ø)...............**469.99**	
10-22/3.5-4.5 USM (77ø) **649.99**	
15-85/3.5-5.6 IS USM (72ø) **799.99**	
17-55/2.8 IS USM (67ø) **879.99**	
17-85/4-5.6 IS USM (67ø) **599.99**	
18-135/3.5-5.6 IS (67ø) **499.99**	
18-200/3.5-5.6 IS (72ø) **699.99**	
55-250/4.0-5.6 IS USM (58ø) **249.99**	

EF Lenses (USA)

20/2.8 USM (72ø) **539.99**	
24/2.8 IS USM (58ø) **599.99**	
28/2.8 IS USM (58ø) **549.99**	
35/2 IS USM (67ø) **599.99**	
50 1.8 II (52ø) **125.99**	
50/1.4 USM (58ø) **399.99**	
50/2.5 Macro (52ø)........................**299.99**	
85/1.8 USM (58ø) **419.99**	
100/2 USM (58ø) **499.99**	
100/2.8 USM Macro (58ø)...............**599.99**	
28-135/3.5-5.6 IS USM (72ø) **479.99**	
70-300/4-5.6 IS USM (58ø) **649.99**	
70-300/4.5-5.6 DO IS USM (58ø) **1399.99**	
75-300/4.0-5.6 III (58ø)................**199.99**	
75-300/4.0-5.6 III USM (58ø)........**234.99**	

TS-E MF Lenses (USA)

17/4.0 L.... **2249.00**	24/3.5 L II . **1999.00**
45/2.8 ...... **1399.00**	90/2.8 .... **1399.00**

EF "L" Lenses (USA)

14/2.8 USM II **2249.00**	
24/1.4 II (77ø) **1649.00**	
35/1.4 USM (72ø).......................**1479.00**	
50/1.2 USM (72ø)........................**1549.00**	
85/1.2 USM II (72ø)......................**2099.00**	
100/2.8 IS USM Macro (67ø).........**949.99**	
135/2.0 USM (72ø)........................**1049.00**	
180/3.5 USM Macro (72ø)............**1499.00**	
200/2.0 IS USM (52ø) **5999.00**	
300/4.0 IS USM (77ø)...................**1449.00**	
300/2.8 IS USM II (52ø rear)........**6599.00**	
400/5.6 USM (77ø) **1339.00**	
8-15/4.0 Fish-eye USM.................**1349.00**	
16-35/2.8 USM II (82ø) **1699.00**	
17-40/4.0 USM (77ø)......................**839.99**	
24-70/4.0 IS USM (77ø)..................**999.99**	
24-70/2.8 USM II (82ø)..................**2099.00**	
24-105/4 IS USM (77ø)..................**1149.00**	
28-300/3.5-5.6 IS USM (77ø) **2549.00**	
70-200/4.0 IS USM (77ø)...............**1299.00**	
70-200/2.8 USM (77ø) **1449.00**	
70-200/2.8 IS II USM (77ø)............**2299.00**	
70-300/4.0-5.6 IS USM (67ø) **1449.00**	
100-400/4.5-5.6 IS USM (77ø) **1699.00**	
1.4x III Tele . **449.99**	2x III Tele **449.99**

▸ **Nikon**

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AF Flashes

SB-300 ..... **146.95**		SB-700 ...... **326.95**	
SB-500 ..... **246.95**		SB-910 ...... **546.95**	
R1 Wireless Twin Flash			
R1C1 Wireless Twin Flash System			

DX ED-IF Lenses for Digital Only

10.5/2.8 Fish-Eye	
35/1.8 G AF-S (52ø) **196.95**	
40/2.8 G AF-S Micro (52ø) **276.95**	
85/3.5 G ED VR Micro (52ø) **526.95**	
10-24/3.5-4.5 G AF-S (77ø)......................	
12-24/4 G AF-S (77ø)	
16-85/3.5-5.6 G AF-S VR (67ø)...............	
17-55/2.8 G AF-S (77ø)	
18-55/3.5-5.6 G AF-S II (52ø)	
18-55/3.5-5.6 G AF-S VR (52ø)...... **196.95**	
18-105/3.5-5.6 G AF-S VR (67ø)...... **396.95**	
18-200/3.5-5.6 G AF-S VR II (72ø) . **596.95**	
18-300/3.5-5.6 G AF-S ED VR (77ø)...... **996.95**	
55-200/4-5.6 G AF-S (52ø)	
55-200/4-5.6 G AF-S VR (52ø)....... **246.95**	
55-300/4.5-5.6 G AF-S VR (58ø).... **396.95**	

D-Type AF Lenses

14/2.8 D ED	24/2.8 D (52ø)......
16/2.8 D (39ø) with Hood..........................	
24/3.5 D ED PC-E (77ø)	
28/1.8 G AF-S (67ø) **696.95**	
28/2.8 D (52ø).......	35/2.0 D (52ø)......
45/2.8 D ED PC-E Micro (77ø)..................	

D-Type AF Lenses

50/1.8 D (52ø).......	50/1.4 D (52ø).......
50/1.8 G AF-S (58ø) **216.95**	
50/1.4 G AF-S (58ø)	
60/2.8 D Micro (62ø) (1:1)	
60/2.8 G AF-S ED Micro (62ø).................	
85/1.8 G AF-S (67ø) **496.95**	
85/1.4 D IF (77ø)	
85/1.4 G AF-S (77ø)	
105/2.8 G AF-S ED-IF VR Micro (62ø)	
105/2.0 DC D with Hood (72ø)	
180/2.8 ED-IF (72ø)	
200/4 D ED-IF Micro w/Case (62ø)	
200/2 G AF-S ED-IF VR II (52ø)	
300/4.0 D AF-S ED-IF (77ø)	
14-24/2.8 G AF-S ED-IF........................ **1996.95**	
16-35/4.0 G AF-S ED VR (77ø) **1256.95**	
17-35/2.8 D AF-S ED-IF (77ø)	
18-35/3.5-4.5 G ED (77ø)............. **746.95**	
24-70/2.8 G AF-S ED-IF (77ø) **1886.95**	
24-85/2.8-4.0 D IF (72ø)	
24-120/4.0 G AF-S ED VR (77ø) **1296.95**	
28-300/3.5-5.6 G AF-S ED VR (77ø)... **1046.95**	
70-200/2.8 G AF-S ED-IF VR II (77ø)........ **2396.95**	
70-300/4.5-5.6 G-AFS VR (67ø)..... **586.95**	
80-200/2.8 D with Collar (77ø)................	
80-400/4.5-5.6 D VR (77ø)......................	
200-400/4 G AF-S ED VR II (52ø)...............	
TC-14E II (1.4x) Teleconverter	
TC-17E II (1.7x) TC-20E III (2x)........	

▸ **Panasonic**

Lumix G Vario Mirrorless System Lenses

8/3.5 Fisheye **649.95**	14/2.5 Aspherical .**397.95**
15/1.7 Aspherical Leica DG Summilux **597.99**	
20/1.7 II Aspherical..**427.99**	
25/1.4 Aspherical Leica DG Summilux **597.95**	
42.5/1.2 Asph. Power OIS Leica DG Nocticron ...**1,597.99**	
45/2.8 Asph. Mega OIS Leica DG Macro-Elmarit.....**897.95**	
7-14/4.0 Asph.......**968.00**	12-35/2.8 X Asph.**997.99**
12-32/3.5-5.6 Asph. **347.99**	35-100/2.8.......**1,497.95**
14-42/3.5-5.6 Aspherical Mega OIS **167.00**	
14-42/3.5-5.6 X PZ Power OIS Silver................**316.00**	
14-45/3.5-5.6 Aspherical Mega OIS................**269.95**	
14-140/4.0-5.8 HD Aspherical Mega OIS...........**429.00**	
14-140/3.5-5.6 Aspherical Power OIS **697.00**	
45-150/4-5.6 Asph. **249.00**	45-200/4-5.6 OIS....**269.00**
45-175/4-5.6 X OIS.**379.00**	100-300/4.0-5.6 OIS **597.99**

▸ OLYMPUS

Flash System

FL-300R Flash......**136.95**	FL-600R Flash......**299.95**
FL-50R Flash...**499.95**	
RF-11 Ring Flash..**249.95**	
SRF-11 Ring Set..**559.95**	
TF-22 Twin Flash...**449.95**	
STF-22 Twin Flash Set.....................................**739.95**	

M.Zuiko Micro 4/3 Mirrorless Lenses

9mm f/8.0 Fisheye Body Cap Lens.......................**99.00**	
15mm f/8.0 Fisheye Body Cap Lens.....................**49.00**	
12/2.0 (46ø).........**799.00**	17/2.8 (37ø).........**299.00**
17/1.8 (46ø)...**499.00**	
25/1.8 (46ø)...**399.00**	
45/1.8 (37ø)...**399.00**	
60/2.8 Mac ED (46ø)...**499.00**	
75/1.8 ED (58ø)...**899.00**	
9-18/4.0-5.6 (52ø)..**699.00**	
12-40/2.8 Pro ED (62ø) **999.00**	
12-50/3.5-6.3 ED EZ (52ø) **499.00**	
14-42/3.5-5.6 EZ ED (37ø) **349.00**	
14-42/3.5-5.6 II R (37ø) **299.00**	
14-150/4-5.6 (58ø) **599.00**	
40-150/4-5.6 ED R (58ø)....................................**199.00**	
75-300/4.8-6.7 II ED (58ø)................................**549.00**	

▸ PENTAX

AF Flash System

AF-360FGZ	AF-540FGZ II..................

DA Digital AF Lenses

15/4.0 ED AL HD Limited (49ø)......................................	
14/2.8 ED IF (77ø)	35/2 AL (49ø) ....
21/3.2 AL Limited (49ø) ...	40/2.8 Limited (49ø)........
35/2.8 Macro HD Limited (49ø)	
40/2.8 HD Limited (49ø)...	560/5.6 ED AW (112ø)......
50/1.8 (52ø).....................	10-17/3.5-4.5 ED IF (77ø) ....
55/1.4 SDM (58ø).............	12-24/4 ED AL IF (77ø) ....
70/2.4 HD Limited (49ø)...	16-50/2.8 ED AL SDM (77ø)..
200/2.8 ED IF SDM...........	17-70/4.0 AL IF SDM (67ø) ..
300/4.0 ED IF SDM (77ø)...	18-55/3.5-5.6 AL WR (52ø)..
18-135/3.5-5.6 ED AL (IF) DC WR (62ø)	
18-270/3.5-6.3 ED SDM (62ø)......................................	
20-40/2.8-4 HD Limited ED DC WR (55ø)	
50-135/2.8 ED SDM (67ø)	
50-200/4-5.6 ED WR (52ø)	
55-300/4-5.8 HD ED WR (58ø)......................................	
60-250/4.0 ED IF SDM (67ø)..	

"FA" AF Lenses for 35mm & Digital SLRs

31/1.8 Limited.................	50/1.4 (49ø)......................
35/2.4 AL (49ø)................	50/2.8 Macro (52ø)..........
43/1.9 Limited (49ø)	77/1.8 Limited (49ø) ....
100/2.8 D FA WR Macro (49ø)......................................	

▸ FUJIFILM

Mirrorless System Lenses

14/2.8 XF R.........**899.00**	56/1.2 XF R.........**999.00**
18/2.0 XF R.........**599.00**	60/2.4 XF Macro ..**649.00**
23/1.4 XF R.........**899.00**	10-24/4 XF R OIS **999.00**
27/2.8 XF............**449.00**	16-50/3.5-5.6 XC OIS **399.00**
35/1.4 XF R.........**599.00**	18-55/2.8-4 XF R OIS **699.00**
55-200/3.5-4.8 XF R LM OIS **699.00**	
50-230/4.5-6.7 XC OIS **399.00**	

Quick Fix

Beautiful Backlight
TAKING AND ENHANCING A BACKLIT SHOT | BY RICK SAMMON

FINAL

L ight—it's the main element in every photograph. It's light that photographers endlessly chase in the field, strive to create and shape in the studio or artfully enhance in the digital darkroom. It's light that creates the mood in a scene—and in a photograph.

Simply put, it's all about the light.

Light can illuminate a subject from many directions: front, side, top, back and even from within.

One of the trickiest types of lighting under which to photograph is backlighting, for three reasons:

1. **Strong contrast**
2. **The potential to lose detail in the shadow areas** (unless you want a silhouette)
3. **You don't want to overexpose the highlights**, the beautiful rim light around the subject that seems to make the subject glow

In this column, I'll cover how to take a backlit photograph and how to process it. To illustrate the techniques, I'll use a photograph of a lioness and her cubs that I took in Kenya's Masai Mara.

ORIGINAL

Here's my original photograph. As you can see, the opening image for this column is a cropped version of this file. Although I like the little guy on the right, I wanted to create an image with impact, so I cropped in tight.

A side note: Cropping is very subjective. It also gives us a second chance at creative composition. Combine composition with cropping, and you have what I call "cropasition."

When shooting a backlit subject, an important goal, as I mentioned, is to preserve the highlights—the brightest part of the scene. If the bright parts of the lions' fur were overexposed more than one stop or so in this photograph, the details would be lost forever, even to a skilled Photoshop or Lightroom expert.

In situations like this, therefore, you need to expose for the highlights. Shoot with your Highlight Alert/Overexposure Warning activated and make sure you don't have any "blinkies," which indicate overexposed areas of a scene.
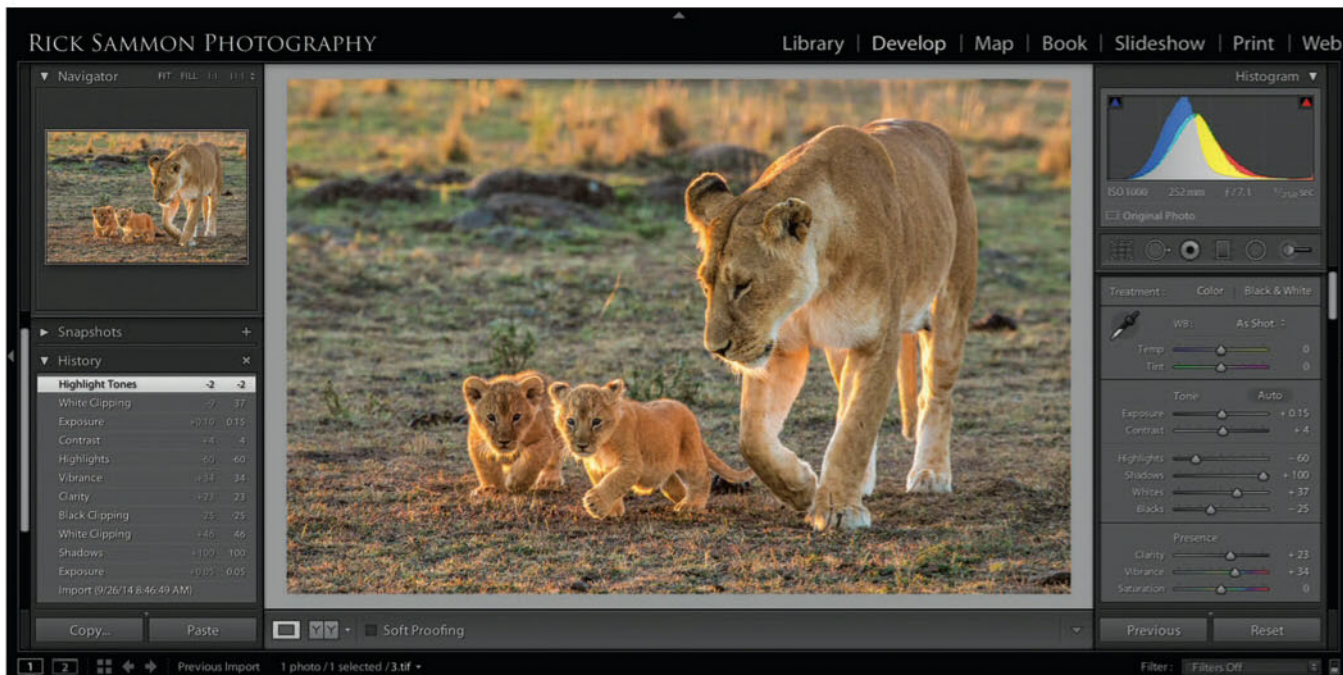
I used Lightroom to enhance my image, but the same basic controls are available in Adobe Camera Raw, Photoshop and Photoshop Elements. Here's a screen grab of Lightroom that shows my imported image without any adjustments/enhancements.

Here's a screen grab of the Adjustment window. Following are the adjustments and enhancements I made and why.

Exposure: I boosted it a bit to open up the shadows without overexposing the highlights.

Highlights: Decreased to retain detail in the highlight areas, which were a little bright after I boosted the exposure.

Shadows: I opened up all the way to see detail in the animals' faces.

Whites: Increased slightly to bring out some shadow detail.

Blacks: Decreased to add some drama to the photograph, which is something I do on a regular basis to my images.

Clarity: Boosted to bring out some detail in the shadow areas.

Vibrance: Boosted to enhance the color in non-saturated areas of the scene.

My image was almost done, as illustrated here. To create the opening image for this column, I added a few more enhancements:

• Applied a vignette (in Nik Color Efex Pro) to draw more attention to the main subjects

• Used the Burn brush to further darken the center of the frame (above the cubs) to match the darker edges created by the vignette

• Used the Dodge brush (set at a low opacity) to further lighten the animals' faces

• Cloned out a few twigs and hot spots

• Increased the contrast for an image with more impact

So, the idea here, as always, is to start with the very best in-camera image and then get to work (and have fun) in the digital darkroom.

ROB GREGORY

Stay Up

"The Rehabilitation Institute of Chicago's Adaptive Sports And Fitness Program is an incredible program that works with people of all age groups and physical abilities to help them achieve their goals and remain active in the community," explains Rob Gregory, whose image "Stay Up" is part of a series taken to promote the program. "We created this series of images in order to raise awareness for what the program is doing. RIC is currently building a new hospital, and we're hoping that we can raise funding for the program to have things like athletic facilities and a basketball court at that new location, rather than having to bounce around to whichever facilities we can find available for a rate we can afford."

Gregory got involved with the program when he lost his leg to cancer four years ago. "I started looking for ways to remain active, and wheelchair basketball sounded fun. When my coach found out I was a photographer with an advertising background, he asked me if I could help out and create some marketing materials for the team. I came up with a number of concepts and recruited players on the team who had the right look and

were able to pull off the athletic moves I was after—and who weren't scared off by my concept sketches!"

To light the scene, Gregory used three Paul C. Buff Einstein lights—two for rim lighting about eight feet behind and on each side of the subject, with 86-inch silver umbrellas on each, and a third light as a fill, placed camera-right with a 64-inch octobox.

See additional images from this series, along with portfolios of Gregory's portrait and product photography, at his website, robgregory photography.com.

Nikon D800, AF-S NIKKOR 70-200mm ƒ/2.8G ED VR II